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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

This tapestry in St. Benedict the African Church in Chicago was designed by Robert Harmon, a much respected artist in the Midwest. Constructed of heavy nylon, it was executed with the old-fashioned technique that has become sophisticated—punch needle and appliqué. The artist recalls that conversations with Father Baldwin and architect James Belli resulted in a request that symbols speak to the gathering of the people.

He conceives of the design as arising out of the rhythm of Life—of music and of dance. He parallels the deep blues of color with both the "blues" of musical style and the "blues" of a constant psychic struggle of a people. The composite flower design at the top reminds the individual that multiple petals form a more surpassing beauty than one alone.

The climax of the tapestry is reached when one realizes that the flower form surrounds the Host, the center around which the congregation gathers. The completed work behind the altar is reminiscent of the artist's stained glass, which has found its place in many churches at the invitation of the architects.

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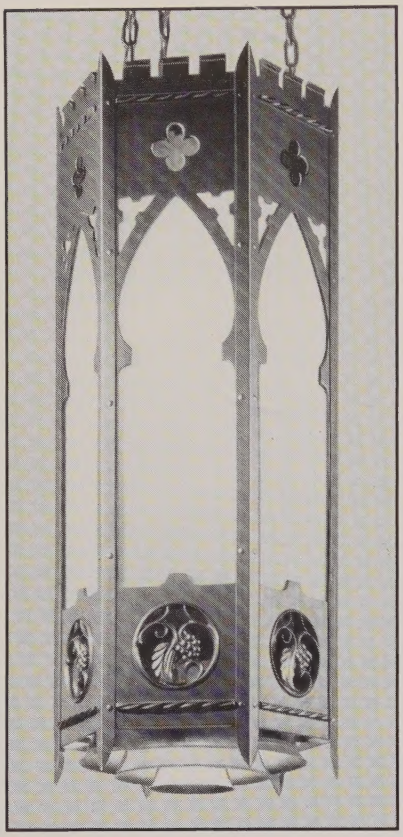

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Notes & Comments

Symbols and Culture

The March 4 issue of *The New Yorker* contained an article, "The Death of the Skyscraper," by Brendan Gill, who is familiar to IFRAA members as a speaker and writer in the architectural field. The editor would like to suggest that you retrieve this particular article if you are feeling discouraged about our American culture. There is hope: Hear these words and then read the rest.

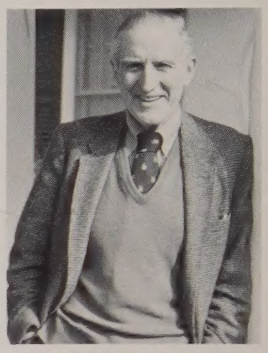

Photo: Susan Mullally

". . . that cranky, acute, and much underestimated British anthropologist Lord Raglan (the great-grandson of the Lord Raglan for whom the sleeve was named) used to argue that the primary purpose of architecture was ceremonial, and not, as most architects and students of architecture assumed, the provision of shelter.

It is a proposition that seems at first glance unreasonable, and even outrageous; at a second glance, and in the face of the evidence of history, we find ourselves obliged to accept it. We know it in our bones and yet willfully, persistently take care to forget it: architecture is not simply the physical presence within whose walls and under whose roofs we carry on our lives but also what one may as well boldly call a metaphysical presence, having to do with the shelter of our minds along with that of our bodies. And behind the ceremonial, even in the most secular-seeming societies, glimmers at least a remnant of the sacred (the authentically sacred, not the phony sacredness of the Cathedral of Commerce)—a remnant is detectable in bricks and mortar as it is in literature, music, and the graphic and glyptic arts. If this is so, it follows that when a certain species of architecture ceases to embody a metaphysical presence then that particular species degenerates with astonishing speed into farce."

—*Brendan Gill*

Errata

On page 20 of the Spring issue of *Faith & Form*, "Twentieth Century Patrons of the Spiritual in Art," the sculpture of St. Francis was created by David Kocka.

On page 23, "The 1990 IFRAA Visual Arts Award Winners," additional and proper credit should have been given to Liturgical Consultant Robert Rambusch of Robert E. Rambusch Associates and Designer Mario Locsin of Mario Locsin Design, Inc. The designs for the liturgical appointments (including tabernacle, etched glass as well as the basic design and form of the leaded and diochroic glass) were conceived and specified under their direction, as well as that of the stained glass artist, David Wilson.

IFRAA Tour of Sacred Spaces

More than 70 participants enjoyed the IFRAA Tour of Sacred Spaces in Washington, D.C. last May. They visited nine architecturally significant sites, including the Washington Hebrew Congregation, the Vietnam Veterans Memorial, the Islamic Center, and several Christian churches. At each site, the architect or owner's representative discussed the creative design process that led to their facility. The afternoon-long tour concluded at the National Cathedral, where Canon Richard Feller discussed the commissioning of artists and Mrs. Alison Parsons conducted an in-depth tour, followed by a reception catered by Rita Donohue at the Deanery on the Cathedral grounds. The tour was planned as an IFRAA event in conjunction with the National Convention of the American Institute of Architects in Washington, D.C., by artist Brenda Belfield and architects Mickey Finn AIA and Larry Cook AIA.

(*Continued on page 6*)

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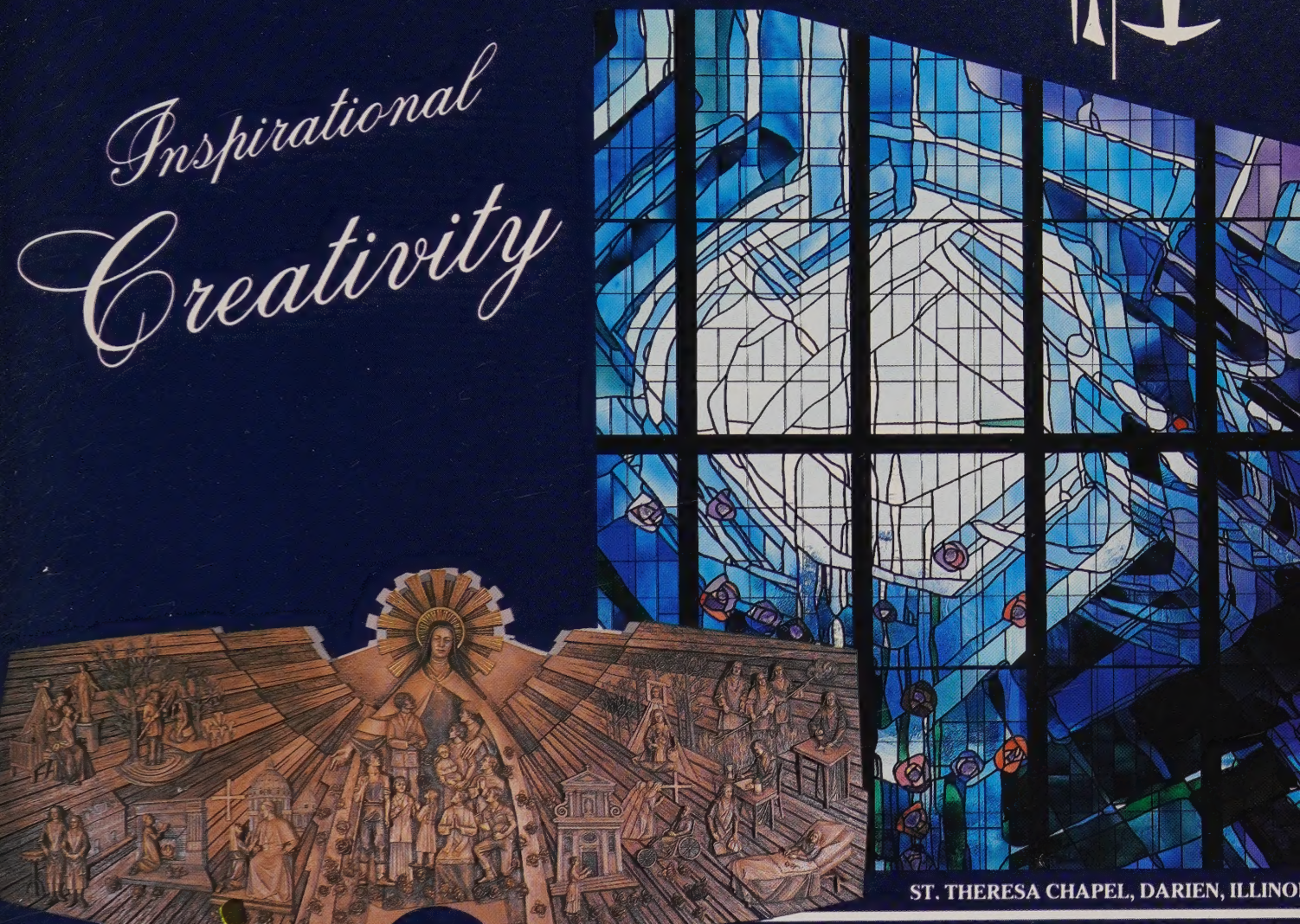

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Notes & Comments (Continued)

In Honor of Harold R. Watkins

A letter from James P. Hamlett on behalf of the IFRAA Endowment Committee contained exciting news:

Harold R. Watkins

"The Oreon E. Scott Foundation has announced a matching gift of $5,000 to the IFRAA Endowment Fund in honor of Harold R. Watkins, past president, charter member and Conover Award recipient. To secure the gift, however, we need to receive gifts and commitments of at least $5,000. Members' gifts of $100 can be credited toward Century Club participation as well as count toward the matching gift. A gift of $250 will merit Honor Fund credit. The Founder's Fund is based upon a gift of $500.

"This is a special request for a gift that will provide double benefit to IFRAA through the matching grant. I would also ask you to consider a commitment to support IFRAA through an annual gift to the Founder's Fund, Honor Fund or Century Club."

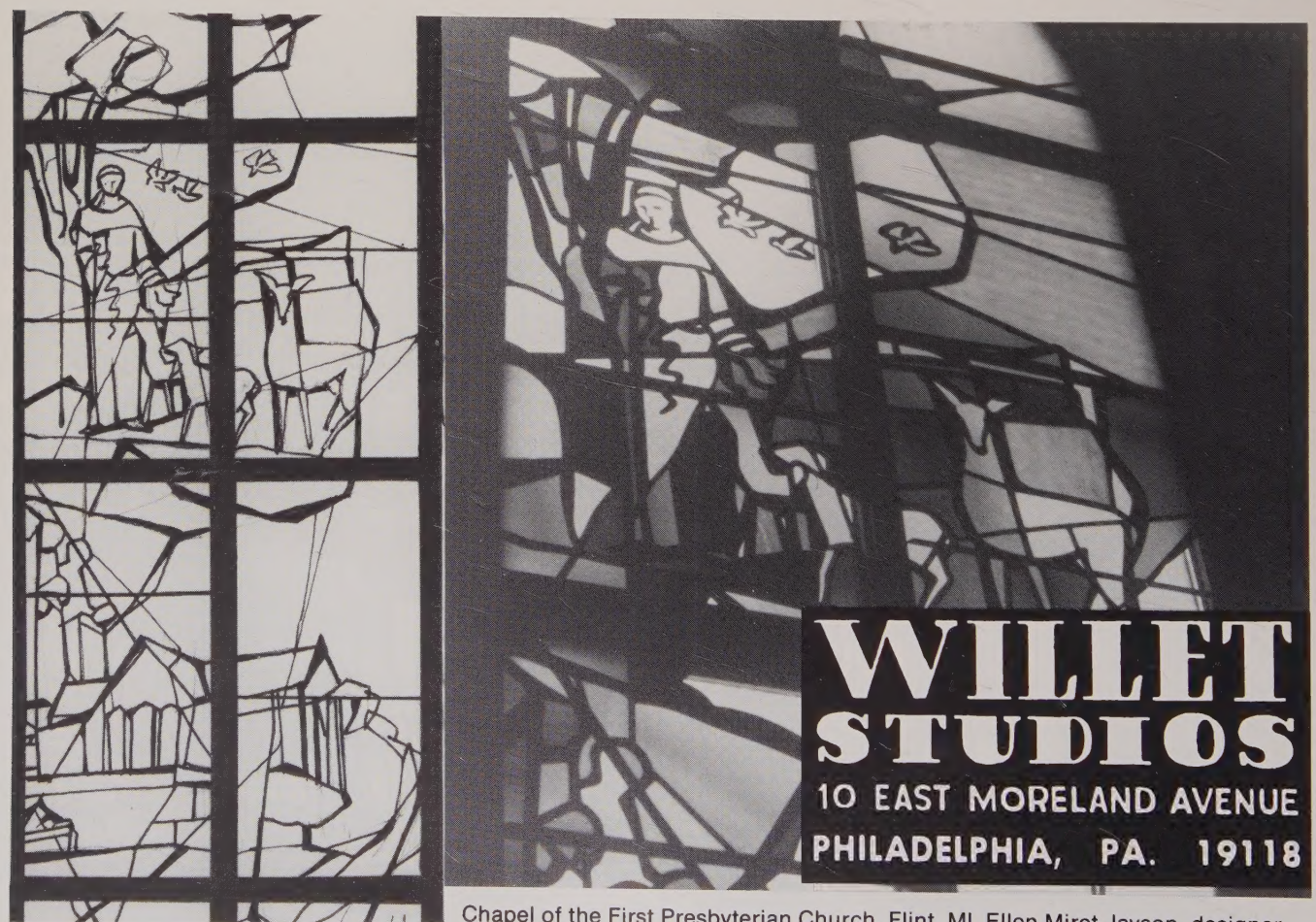
In Memoriam

In recent months word has reached us of the death of two men whose contribution to the field of religion and art was impressive, and they shall be greatly missed.

Howard E. Spragg was Executive Vice-President of the Board of Homeland Ministries of The United Church of Christ and from his earliest years was known as a denominational leader who cared about the arts. He was one of the founders of The Society for the Arts, Religion and Contemporary Culture. He helped establish a policy of reimbursing a church with ten percent of the architect's fees if it would choose from five architects juried by the denomination's design committee.

J.G. Davies was the founder and director of the Institute for the Study of Worship and Religious Architecture (1962), the University of Birmingham, England. He became well known to Americans in the field through the World Council of Churches and two pivotal books which attacked sacred/profane dualism. Many people believe that these books changed the direction of ideas in religious architecture in such a way that there could be no turning back: *The Secular Use of Church Buildings* and *Temples, Churches, Mosques*. IFRAA treasures the friendship of these men as well as their work.

(*Continued on page 8*)



Chapel of the First Presbyterian Church, Flint, MI, Ellen Miret-Jayson, designer

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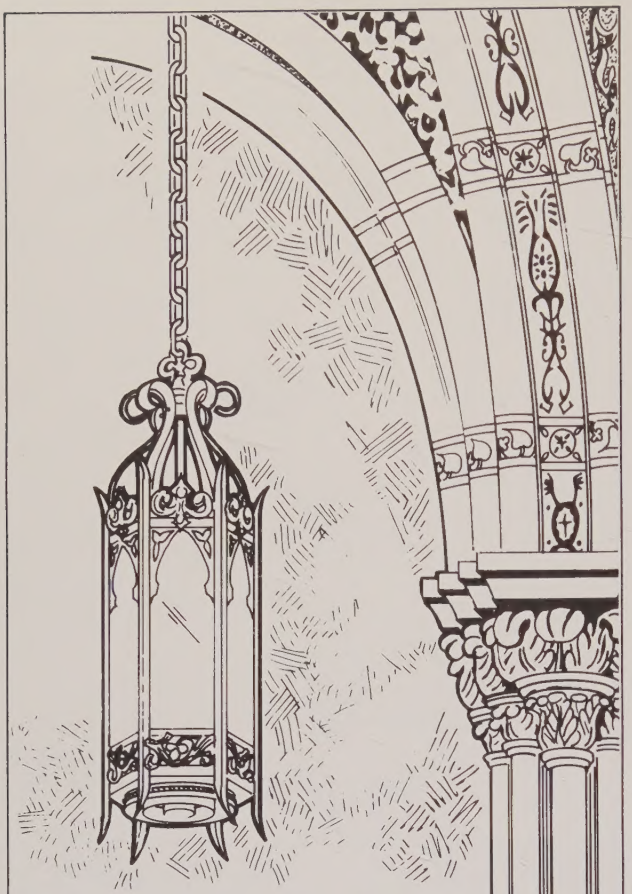

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Notes & Comments *(Continued)*

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Checks should be mailed to: James P. Hamlett, Board of Church Extension of Disciples of Christ, P.O. Box 7030, Indianapolis, IN 46207-7030.

Music Returns to Lithuania

Although organs have been installed in the Soviet Union since the late 1970s, Lithuania was largely uncharted territory until recently when two churches rich in tradition had large three-manual organs installed.

St. Casimir's Church, Vilnius, was built between 1604 and 1609, and its distinctive dome stands out among the spires of the city. The baroque structure was destroyed four times by fire. It was appropriated by Napoleon's army in 1812 for use as a military warehouse. In 1915, the occupying Germans turned St. Casimir's into a Lutheran church. In 1949, the church was closed by the Soviets, who turned it into the Museum of Atheism. The entire inventory of the church, including altar paintings, bells and organ, was destroyed. In 1988, the ownership of the building was returned to the church. On April 18, 1991, it became the first Lithuanian church to have an Allen Organ installed.

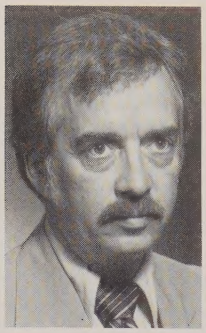
News from the AIA

■ If you are looking for a way to house and care for your architectural records, including drawings, photographs, slides and manuscripts, you will find a new brochure, "Architectural Records Management," helpful. It also discusses how to work with local repositories or university libraries. Available from the Octagon. Sherry C. Birk, (202) 626-7571.

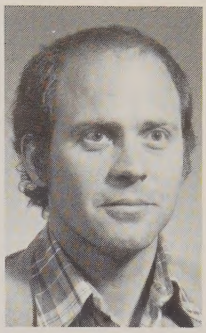
■ The American Institute of Architects has chosen a woman to be its president-elect for the first time in its 134-year history. Susan A. Maxman, FAIA, is principal in a 12-person firm, Susan Maxman, Architects in Philadelphia.

■ The Committee on Environment is developing a resource guide to help architects evaluate the environmental consequences of their design decisions. Robert Berkebile, chairman and partner in the Kansas City firm PBNI, says he hopes long-term use of the guide will result in buildings that are more efficiently placed on their site; the use of regional building materials that last longer and can be recycled; healthier environments for users; energy conservation; and the generation of as little waste as possible.

ARCHITECTURE AND LITURGY: A STUDIO AND TRAVELLING EXHIBIT



John Tector



Paul Tesar

By *John Tector and Paul Tesar*

The travelling exhibit "Architecture and Liturgy" is the result of a design study project of the Graduate Program of North Carolina State University in Raleigh. The Roman Catholic Church expects to build a substantial number of churches in North Carolina in the next ten years, with at least ten in the Diocese of Raleigh alone. Since this is not unique to this area and as recently constructed churches rarely have achieved the design quality of historic churches nor the visionary force of the modern era, this seems to represent an unprecedented challenge and a unique opportunity for both the Church and the architectural community.

Architecture today seems to have lost any sense of security in Modernism, which dominated church architecture up to the 1970s. Today it is torn between a glorification of theory and subjectivity and the reductionist tendencies of the "real" and economic world.

The changes in the structure and the identity of the Church since Vatican II are only beginning to be felt and articulated. New configurations and settings for celebrations of the liturgy under the new guidelines are needed.

There is a general low level of awareness in the average parish of what is desirable and possible, even necessary, to succeed on the symbolic and spiritual level . . . a lack of models, of appropriate vocabulary, and a level of discourse. From the perspective of the architect the parish is not as informed and demanding a client as it could and should be to be a good partner. The emerging generation of architects has very little opportunity to get involved with church architecture, once regarded as the most interesting and desirable of commissions. Other areas of interest dominate in architectural schools and firms, and as a consequence the Church increasingly faces architects who are largely uninformed and inexperienced in church architecture. Thus the quality is determined not so much by either architect or parish, but *by the intellectual and spiritual milieu* in which discussion about the project takes place.

The problem of how to improve and establish this important milieu was the concern of our North Carolina Diocese and included the two authors, in consultation with Father Joe Vetter, Chancellor of the Diocese; Father Jim Laboski, Chairman of the Building and Real Estate Commission; and Father Michael Clay, Professor of Liturgy at Catholic University. It was decided that we would use a graduate studio at the School of Design to conceive and construct a travelling exhibition addressing fundamental issues of church architecture in a manner accessible to lay people. It would be a frame of reference and hopefully a trigger for discussion in parishes facing construction or simply interested in the issues.

The Studio

All architecture can be seen as a setting for human activities, ranging from the simple actions of everyday life to the complex rituals of special places and special occasions. The focus of this studio was to investigate the specific relationship between Roman Catholic liturgy and church architecture through a series of design exercises, seminars and projects. The studio was structured in the following sections:

1. An initial sketch problem, "Simply Design a Church"
2. A series of seminars on the Liturgy of the Sacraments
3. A workshop in enacting the Sacraments
4. A project, "Settings for Sacraments"
5. A study of exemplary precedents
6. Church designs for two prototypical sites
7. The exhibit design

Section 1—Simply Design a Church

This sketch problem was diagnostic in nature, intended to reveal through design decisions where students stood regarding issues of contemporary architecture. Consequently they were not given particular information, but rather confronted with a typical program and a typical site to bring preconceptions, misconceptions, and stereotypes to the surface. There were many of them.

The discussion, which included Fathers Laboski and Clay as critics, centered around such issues as the appropriate image of a contemporary Catholic church; visibility to the community; approaches and processional sequences; the location and distribution of parking; the advantages and disadvantages of linear, concentric and other seating arrangements; the nature and purpose of the sacramental rituals; the proper rela-

PAUL TESAR AND JOHN TECTOR *are Associate Professors of Architecture in the School of Design at North Carolina State University in Raleigh.*

tionship between altar, ambo and the community; functional and symbolic issues of natural light etc. This discussion provided the conceptual agenda for the semester, along with written documents and books.

Section 2—Seminars on the Liturgy of the Sacraments

The next segment was initiated by visiting five local churches selected on the basis of contrasting size, location and architecture. Students were asked to attend a weekend Mass to give an empirical basis for design and shared frame of reference. This was followed by a number of seminars conducted by Father Michael Clay of Catholic University of America. Their main purpose was to make students and faculty, most of whom were not Roman Catholics, aware of the nature and purpose of liturgy as "the rituals and symbols in which the gathered church expresses its very life." It was underscored that these rituals and symbols are essential, not decorative "extras" or optional to the identity of the church.

Section 3—Enacting Sacraments

Rituals are actions and thus are best understood *in* action, i.e., as a participant on site. In a workshop conducted at Sacred Heart Cathedral in Raleigh by Fathers Michael Clay and Jim Laboski, the students had the opportunity to enact the sacraments of baptism, reconciliation and matrimony as well as the rite of Christian funerals. Thus they experienced in person some of the parameters influencing architectural decisions, such as the number and position of the participants, the sequence of actions, and questions of dimensions, distances, visibility and audibility.

Section 4—Settings for Sacraments

The Church wants members of the congregation to participate in the Mass and the sacraments bodily, emotionally, intellectually and spiritually. One of the most fundamental measures of the success of a church space, therefore, is its suitability for the liturgical actions of the community: not only in a passive "form follows function" way but in an active ability to evoke and provoke. If architecture is a symbolic language capable of revealing and concealing meanings and essences or, in this case, the mystery of the sacraments, then the manner and configuration in which liturgy takes place should make an essential contribution to its perceived significance.

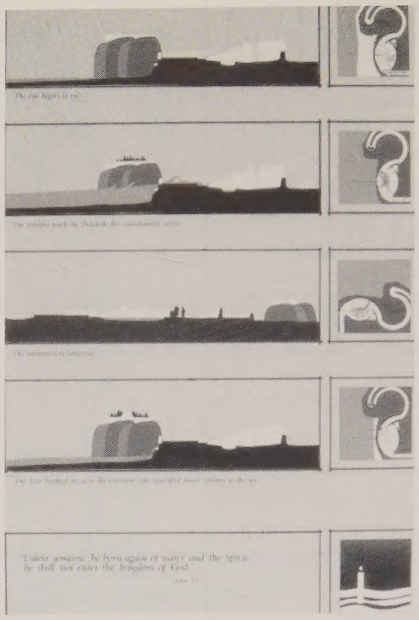


Fig. 1. A Setting for Baptism (Diane Filipowicz).

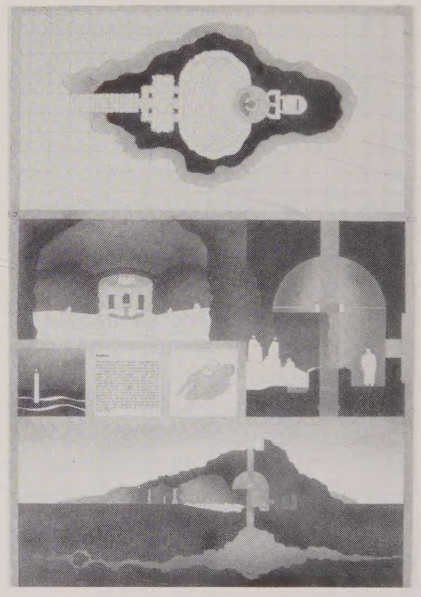


Fig. 2. A Setting for Baptism (Michael Secor).

In this section each student was asked to choose one of the examined four rites and design an ideal setting. "Ideal" in this context meant that there was no given site but rather one that had to be designed. Designers were to think of "places" not "spaces" for the celebration of the sacraments. They could be outdoors and in unusual locations as long as the settings would radicalize or find the root meaning of the sacraments as felt intuitively by the participants. These designs were seen as essences which could serve as inspiration in the design of actual churches.

The design of two settings for the sacrament of baptism serves as an example. The first (Fig. 1) is a seashore and student Diana Filipowicz describes it as follows: "Baptism, the beginning of spiritual life, is coordinated with the rise of the living waters of the sea. Witnessed by the faithful from an overlook, the waters enter and fill the baptismal pond at high tide. The catechumens appear and the sacrament is conferred in the wave pool. The faithful—including the newly baptized—then recess to the overlook to watch as the sluice gate is opened, and the sanctified waters return to the sea."

The second setting (Fig. 2) is a cave, with water fed by a subterranean aquifer and an aperture through which natural light enters from above. Michael Secor describes his approach: "Baptism is the fundamental sacrament associated with entrance and acceptance into the community; it is a beginning, requiring a special perception of both water—pure, holy, uncontaminated from within—and light—pure, natural from above. The ideal baptismal environment would occur in this union of water and light.

"Equally important to this rite is the sequence of events. First, the Community occupies the dim gathering space. Then the catechumen is greeted at the entrance of the cave and proceeds through the gathered Community to the focal point of the space where water is illuminated by the light from the aperture. Here the sacrament is conferred and actual immersion occurs. The catechumen now has entered the Church. He has been accepted into the Community and will leave the cave with his brothers and sisters into the light of the day."

The other sacraments were approached in a similar manner and the exhibit contains three designs each for the sacraments of baptism, reconciliation, matrimony and the rite of Christian funerals.

Section 5—A Study of Precedents

As a transition to the actual design of buildings the students documented and analyzed 12 churches chosen because each seemed to integrate diverse liturgical settings into an exemplary whole. The exhibit contains 12 boards showing the following buildings:

—Taivallahti Church in Helsinki
(T. Suomalainen)
—Church of the Holy Trinity in Vienna
(F. Wotruba)

Recently constructed churches rarely have achieved the design quality of historic churches nor the visionary force of the modern era.

—Church at Bagsvaerd in Copenhagen (J. Utson)
—Chapel on the Water in Hokkaido (T. Ando)
—Brion Family Chapel in Treviso (C. Scarpa)
—Vouksenniska Church in Imatra (A. Aalto)
—Notre Dame du Haut in Ronchamp (Le Corbusier)
—M.I.T. Chapel in Cambridge (E. Saarinen)
—Interdenominational Chapel in Tuskegee (P. Rudolph)
—Kaleva Church in Tampere (R. Paatelainen)
—Thorncrown Chapel in the Ozark Mountains (F. Jones)

This assignment had a double purpose. First, it was intended to familiarize the students with architecturally interesting or conceptually provocative churches of moderately recent vintage (Figs. 3 & 4). Its function as a part of the exhibit is to make lay viewers aware of what can be done and what has been done. It is hoped that a confrontation with these buildings will expand the horizon beyond the ordinary limited frame of reference.

Section 6—The Church Designs

The last and main section of the studio dealt with the integration of these experiences and exercises with good design. The exhibit shows twelve projects for each of *two* sites: Saint Eugene Church in Wendell and Saint Michael the Archangel in Cary, both in Wake County, North Carolina. The sites were chosen for their prototypical characteristics: St. Eugene's for a small rural community (400 seat capacity) and St. Michael's for a medium sized suburban community (800 capacity). Preliminary versions were presented in a Diocesan Liturgical Workshop at Artspace in Raleigh, with Father John Buscemi, a national consultant and others as critics.

Although the site plans show the overall arrangement of typical facilities, the emphasis is placed on architecture and liturgy. The designers attempted to move beyond the practical and to articulate a spiritual content. Diana Filipowicz describes her project:

"Focusing on the parish of Saint Eugene as a true community, the site is conceived as an analogue to a medieval town with the church at its center. The supporting buildings—educational, social, sacramental and administrative—define the "streets" leading to the "town square" in front of the church. Each group of buildings encloses an appropriate outdoor area: a patio for adults and administrative staff, a play yard for children, a pergola-covered terrace for social gatherings, and a contemplative arboretum for reconciled penitents and daily worshipers. Baptismal fonts mark the juncture of inside and outside the ritual spaces. The Pascal Fire is lighted annually in the plaza: the rush of its heat rises to ring the bells in the bell tower overhead." (Fig. 5).

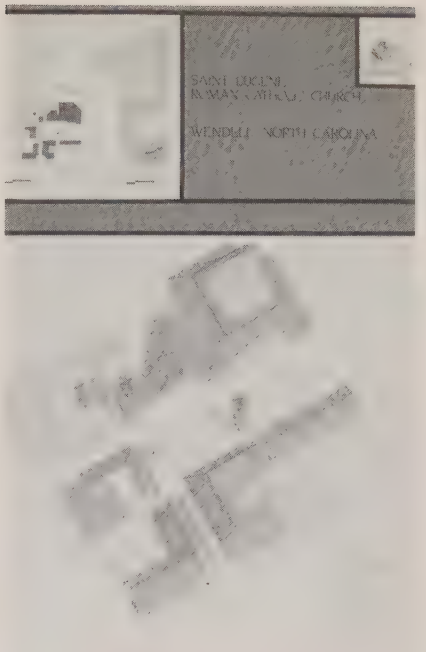


Fig. 5. Design for St. Eugene's (Diane Filipowicz). Site plan.

And Sarah Drake: "Saint Michael's is a retreat from the suburban sprawl of Cary. The various buildings and arcades shelter the sacred areas from the noise and confusion of contemporary life. The church provides a variety of experiences, both interior and exterior, that gather the Community together. The final passage into the church is the crossing of a moat, presaging the entry rite of baptism. The moat water also unites the outdoor worship area with the church proper. Upon entering the church the presence of light is used as a key design element to create an air of awe and mystery. Interior mesh vaults are top lit and appear to interact kinetically with the Community as it proceeds within the space. The church, like the worship service, is complete only

Fig. 3. Documentation of Precedent. Taivallahti Church, Helsinki, 1969-69

Fig. 4. Documentation of Precedent. Thorncrown Chapel in Eureka Springs, 1980.

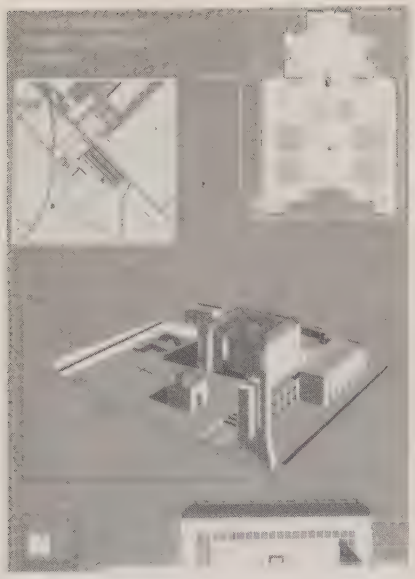


Fig. 6. *Design for St. Michael's (Sarah Drake).*

Fig. 7. *Design for St. Michael's (Sarah Drake).*

with the interaction of the Community." (Figures 6 & 7)

Section 7—The Exhibit

The exhibition system was designed by three of the students: Nathan Maune, Brad Ensz and Michael Kersting as a "Special Project" under the direction of Professor Vincent Foote of the School of Design. It is compact, lightweight, easy to assemble without tools and reusable. Forty-eight panels—12 for precedents, 12 for sacraments, and 24 for church designs—are mounted in collapsible frames and packed in six crates. The frames are attached to each other in zig-zag fashion to form a freestanding exhibit 40 feet long (which can be broken up into smaller parts). The exhibit, with its catalogue, is owned by the Roman Catholic Diocese of Raleigh.

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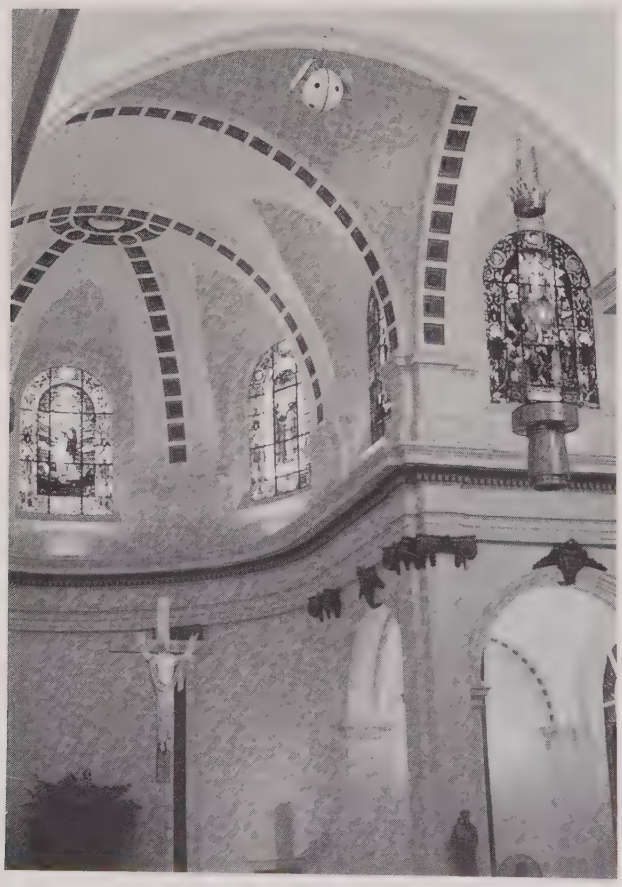

Built just after the turn of the century, St. Mary's Church in Monroe, Michigan recently completed an extensive repair and rebuilding program. Fr. Brian Chabala, pastor of St. Mary's, was faced with a completely obsolete sound system since the new facility incorporated a vaulted ceiling. People complained constantly, and various sound adjustments did not make any difference. Echo was a large problem, especially with the people who were seated in the rear portion of the church building.

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Last July, former Miss America Kay Lani Rafko was married at St. Mary's before an overflow crowd in the refurbished church. The sound operated perfectly and the Soundsphere helped contribute to the beauty of the occasion.

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RICHARD BERTMAN: THE ARCHITECT AS ARTIST

By Dan Pinck

"It should be remembered that the total personality is involved in the creative process. It is not performed by the skilled hand alone, not conducted by the intellect alone, but by a unified process in which 'head, heart, and hand' play a simultaneous role."—Herbert Boyer

A retrospective exhibit of the work of Richard Bertman, Boston architect and sculptor, was recently held at the Museum of the Massachusetts Institute of Technology. Previous shows have been held in museums and galleries in California, New York City and Massachusetts, but the MIT exhibit was the first one in which the full range of his many-faceted talent could be seen. There should be no surprise that this latest show revealed the work of an important artist whose growth is still in progress.

His sculptures have an elusive surface simplicity; but in fact they are complex. From an optical and intellectual point of view, they invite us to match our wits with his and to evolve respect for a joyous autobiography. His stories are told in pictures drawn in welded space, and as one explores the fantasies, one understands that among his attributes is a precise intelligence sparkled with satire. His work is serious and significant—but also surprisingly good fun.

Humor in art is a dangerous quality, make no mistake. There is humor in Bertman's sculptures, but, as in the novels of Joyce Cary, this quality challenges our shibboleths and ordinariness. It dispenses the shovelfuls of myths that surround us.

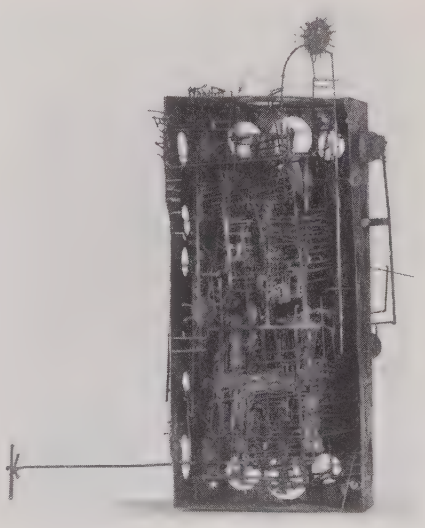
Bertman's "Star Wars" plays on the belief of some scientists and politicians that the Star Wars defense initiative will save us all. Bertman's response reveals Star Wars as, indeed, very complicated,

Richard Bertman with three of his sculptures "Woman as Object," "Seated Man," "Singing Canary."

but unable to do very much. "Rainmaker," a wondrously-wrought collection of antipathies, takes on a life of its own by questioning our belief in written words, at least as they may be served up by television evangelists with for-profit theme parks. His sculpture "Moose" throws back the pain and horror of killing wild animals at those who do for sport.

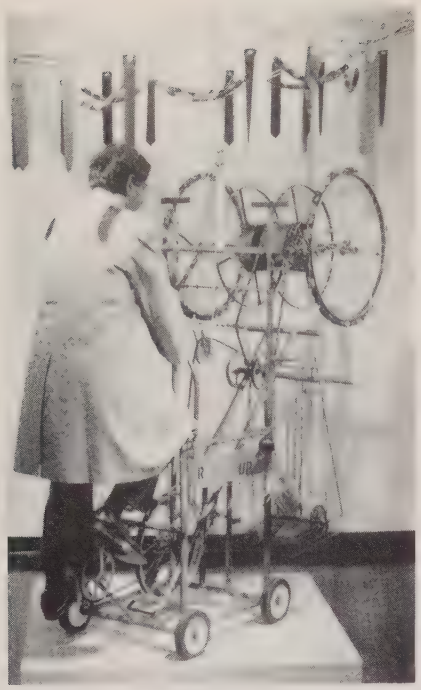
In other pieces, Bertman levels adroit broadsides at a mechanistic world. "Sunday Stroll" is composed of a life-size family out for a walk, with a dog trailing man, woman and child, and asks for more questions than it answers.

Bertman's feelings hang tough, skewed beneath a casual occurrence. It is a morality tale only if we want it to be. No preaching; no harshness; we set our own



"Self-Portrait."

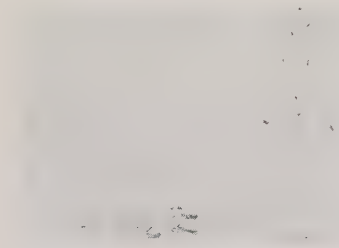
DAN PINCK *is a consultant and painter with work in collections in the* U.S. *and Great Britain.*



Richard Bertman on "Rain Maker," 96" x 96" x 96", found objects.

"Non-vivisectional Trophy," 60"W x 42"D x 42"H, welded metal.

"Sunday Stroll."



"Man Walking Crocodile," 20"W x 12"D x 14"H, bent wire.

compasses by what we bring to it. In other works—a canary, a single flower, portraits of persons in wire—there is a gentleness that delineates a confident synthesis, an approach that is friendly and understated. Not one line is extraneous, nor pretentious. With lines in space, the object is transparent—the lines are continually defining form and as you look from a different perspective, the form changes—but each line stays in its proper place. Each piece has been defined in a minimum way to achieve its form.

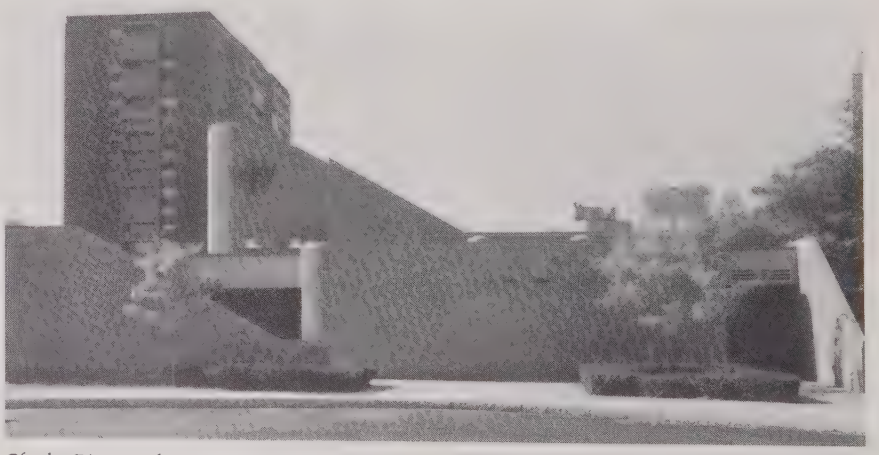
One of the pleasures of looking at Bertman's sculpture is to try to see how he went about creating volume, mass and form. Shaping the lines (wire) and the planes (sheet metal), he uses small pieces to build form and to solve the technical problem. The order, richness and vitality of his pieces override the technical background. You are aware, of course, of the structure and order, but the repetition of line and the color of tone give the shapes independent lives.

The critic Diane Kadzis observed the affinity of Bertman's work to that of Paul Klee, and others have mentioned Calder, Steinberg and Giacometti. But comparisons seem unnecessary when one is enjoying an experience.

Accompanying the sculpture, MIT exhibited seven photographs of architectural projects for whose design Bertman played the major role. A founding partner in the Boston-based firm, CBT/Childs Bertman Tseckares & Casendino Inc., Bertman with his colleagues has been responsible for some of Boston's best new buildings and the restoration of some of its valued older ones. A distinguished older building is the Charles River Synagogue and among its new buildings are 116 Huntington Avenue and the forthcoming office tower at the Prudential Center. Recently the firm won an international competition to design a 20-square block area in Los Angeles.

In a soon to be published book, *The Architecture of* CBT: *Design in Context*, Dennis J. DeWitt states, "CBT is still gaining in stature and professional recognition." The same can be said of Richard Bertman's sculpture.

"Cityscape," 12"W x 9"D x 12"H, welded metal.



Charles River Park Synagogue, Boston.

LANCASTER'S RELIGIOUS DIVERSITY MAKES FOR FASCINATING ARCHITECTURE

By *Lucinda Hampton*

Established as the fourth county of Pennsylvania in 1729, Lancaster today is a living history book. Its historical figures and buildings are testament to Lancaster's role in America's past. What drew the early settlers to Lancaster County? The area's beauty, its fertile land, and its abundance of wildlife are all valid reasons, but one cannot forget the most important motive—the promise of religious freedom. The manifestations of this promise can be seen in contemporary Lancaster through its many places of worship. Together, they represent the religious diversity of the community. The beauty of these structures and the fact that they have been lovingly cared for throughout the decades exemplify the devotion of each group's faith.

One of the earliest groups to accept Penn's invitation to settle in his new state was the Swiss Mennonites who lived in what was then known as the German Palatinate. After arriving in Philadelphia, they settled in Lancaster in the autumn of 1710 and immediately purchased 10,000 acres of land for 25 dollars. In 1719, Christian Herr (son of Hans Herr, the community's bishop) erected a stone structure which served as his home as well as a meetinghouse. Every Sunday the house was used for worship until a brick structure was built in the middle of the 19th century. In 1969, the owner of the farm agreed to sell the acre of land containing the structures to the Mennonite Historical Society. The house was restored and furnished to reflect the life of the Pennsylvania Germans between 1719 and 1750. Today, the Hans Herr House is the oldest structure in North America.

One of Lancaster County's more mysterious religious communities was the German Pietists who established the Ephrata Cloister in 1732. This represented one of America's earliest communal societies after the group broke away from the Dunkard Church under the guidance of Conrad Beissel. Devoted to spiritual purification, the Society constructed buildings to house a sisterhood, brotherhood (both practiced celibacy), and a married order of householders. Completely self-sufficient, the members of the Society printed a steady output of books on their printing press, produced a multitude of hand-illuminated books in the calligraphic art of Frakturschriften, and followed strict dietary rules to purify the voice to sing their original hymns.

The Cloister also played an important role in American history; approximately 500 wounded soldiers who fought in the

Photo: Pennsylvania Dutch Visitors Bureau

The Hans Herr House, 1719.

LUCINDA HAMPTON *is a native of Lancaster and treasures the life she has lived there. This sincere appreciation of the region led to her work with the Pennsylvania Dutch Convention and Visitors Bureau, where she is a public relations specialist. She was assisted in the research for this article by Morton Ballen, an intern with the Bureau in the summer of 1990 and a recent graduate of Franklin and Marshall College in Lancaster, Pa.*

The Ephrata Cloister, 18th century.

Revolutionary War were housed there and cared for by its members. Today, visitors are welcome to wander around the restored Cloister and ponder its mystical atmosphere.

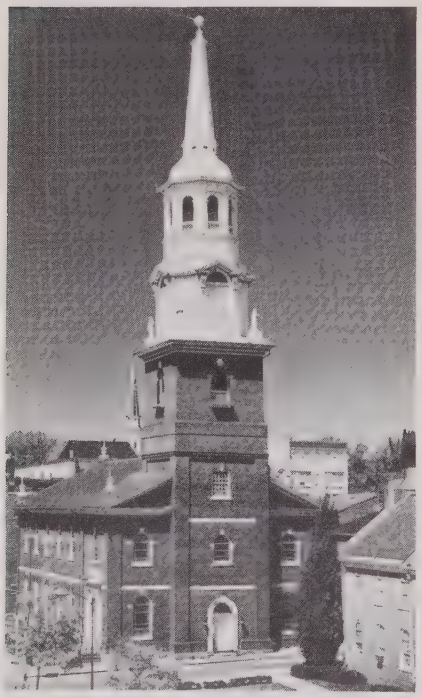
More than 260 years ago, members of what today is the Reformed Church, on 40 East Orange Street, met for the first time in Lancaster City. Seven years later, in 1736, a hickory church was built on the same plot of land that the church stands on today. The ringing of the church bell not only called parishioners to pray, but warned of Indian attacks. A lot has changed in the last two centuries: the hickory church is now a two-steepled structure combining Romanesque and Georgian styles of architecture. Decorating the walls of the sanctuary are stained glass windows depicting leaders of the Reformation and Christian saints. On the first floor is an historical exhibit containing antique relics. Baptismal records include that of Barbara Fritchie dated December 14, 1776. Decades later she was immortalized in Whittier's poem, "Barbara Fritchie," as the woman who told Confederate leader Stonewall Jackson, "Shoot if you will this old gray head, but touch not my nation's flag!"

The 195-foot high steeple of Holy Trinity Lutheran Church, Duke and Mifflin Streets, made this structure the second tallest in North America when it was completed in 1794. The church itself was consecrated in 1766 thus making the Georgian style building the only religious building in Lancaster City to survive the Revolutionary War. Like other churches, it played a role in politics—in 1762 the church hosted an Indian treaty meeting. Close to 60 years later, in 1815, the use of English was introduced to the mainly German-speaking congregation. When it was proposed to alternate English and German services, the German speaking faction left in order to form Zion's Church.

The first Roman Catholic congregation was formed in 1741. At the time, it was the second largest congregation in Pennsylvania after Philadelphia. In 1854, the Gothic style in St. Mary's Church, Prince and Vine Streets, was completed. Frescoes of the 12 apostles, painted in 1886 by Lorenzo C. Scattaglia, decorate the walls of the church, while gold leaf stars cover the vaulted ceiling. The church has recently undergone an extensive $450,000 restoration project. The project coincides with the congregation's 250th anniversary.

Nestled in the center of Lancaster is what at first appears to be a small park. Trees and benches contribute to a peaceful atmosphere, providing a quiet retreat for business people to lunch. Actually this area is the graveyard of the impressive St. James Episcopal Church, Duke and Orange Streets. The original Georgian style of the 1820 building gave way to the Lombardic style when a magnificent tower was added in 1880. The church's beautiful architecture and interior are complemented by its colorful history.

St. James Episcopal Church, 1820. (Tower added in 1880.)



The Lutheran Church of The Holy Trinity, 1761-1766.

Zion Lutheran Church, 1794.

All photos this page: Pennsylvania Dutch Visitors Bureau

In 1744, the Reverend Richard Locke, a missionary for King George II, accidentally entered the borough of Lancaster. Urged to stay he promptly gathered the members of the Church of England for a "divine service." Eminent members of the church included George Ross (related to Betsy), a Lancaster signer for the Declaration of Independence; William Atlee, a judge on the first Supreme Court of Pennsylvania; and Edward Shippen, a founder of Princeton University and grandfather of the woman who married Benedict Arnold.

St. James is filled with treasures—Tiffany windows, a tower bell cast in 1771 that still calls worshipers to services, a cross carved from the stump of an elm tree, and grave markers that date back to 1752.

With the onslaught of anti-semitic laws in Europe in the early 19th century, multitudes of Jews immigrated to the United States. By the middle of that century, the new citizens had gradually trickled westward to settle in Lancaster County. In 1855, the first meeting to form a congregation was held, and 11 years later the cornerstone of what was to become Shaarai Shomayim Synagogue, James and Duke Streets, was laid. The temple has not changed much on the outside from its original classic Renaissance style. On either side of the main entrance there is a square tower, 70 feet high, capped with a copper dome.

The beauty of these diverse structures and the fact that they have been lovingly cared for throughout the decades exemplify the devotion of each group's faith.

One man's reaction to the building was recorded in an 1896 article: " . . . the effect of the bronzed appearance of the copper work is extremely pleasing to the eye, when seen in conjunction with the massive doorways and beautifully proportioned windows and gables which properly subordinate the towers . . . . " The interior of Shaari Shomayim "is as pleasing and successful as the exterior . . . the main auditorium, the organ loft and choir gallery, with the ark and pulpit below are all surmounted by a massive and impressive looking arch, which springs from a cluster of four columns on each side . . . " (from Mr. David Brener's *The Jews of Lancaster, Pennsylvania*). The synagogue is the fourth oldest, still in constant use, Reform congregation in the country.

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THE JOSEPH CAMPBELL PHENOMENON: IMPLICATIONS FOR THE CONTEMPORARY CHURCH

A *Conference Report by* Betty H. Meyer, *Editor*

This conference was presented by The Georgetown Center for Liturgy, Spirituality and the Arts, a joint project of Georgetown University and Holy Trinity Parish. The Center is an educational, research and consulting institute established in 1981 for the enhancement of public worship in American parishes. The Center conducts regional one-day liturgical workshops each year in New England and the mid-Atlantic area. Every 18 months, the Center also sponsors FORM/REFORM: *The National Conference on Environment and Art for Catholic Worship. In addition to the founder and director, Lawrence J. Madden, S.J., the staff of the Center includes Paul F.X. Covino, Paul F. Cioffi, S.J., and Barbara Conley Waldmiller.*

What will be the images and symbols of the future that find their way into our religious buildings? What sources, religious and secular, will inform the imagination of future artists? Increasing interest in pluralism makes change in religious iconography seem inevitable.

"To dream a new creation out of chaos" was the challenge Lawrence Madden, Director of the Georgetown Center for Liturgy, Spirituality and the Arts, posed for delegates from 30 states and Canadian provinces at a recent conference in Washington, D.C. The large meeting room was aglow with candles centered in flowers on poles, and bowls of water reminiscent of baptism were passed from individual to individual. Everyone had come from near and far to attend this advertised conference on the life and writings of Joseph Campbell, whose interviews with Bill Moyers on PBS had made television history. What was the appeal of this man's thought? Would it change their individual lives and that of the congregations to which they belonged?

Dennis O'Connor of Cornell University called upon everyone "to listen and to be acutely present, without judgment or indifference—to be willing to be immersed in that which may shatter all categories."

Photo by Halsman

Joseph Campbell

With slides of Campbell in the background to refresh their memory, delegates were reminded of the contemporary spiritual milieu by William Dinges, Catholic University of America. "With the increasing pluralism of the last three decades," he said, "there is a definite need for new schemes of meaning and individual fulfillment. Dialogue with other faiths has brought new imageries not unique to one faith. The use of Jungian psychotherapy encouraged seeking God not beyond but within. You follow your own direction; your own bliss; you are the hero." Religion became privatized and cut off from community, but found immediate response on the part of the public. Prof. Dinges asked if Joseph Campbell's trans-cultural vision is the emerging Transcendence of the future or a retreat from the burden of history and socially destructive?

Robert Segal, Louisiana State University, presented Campbell's work as symbolic and ahistorical. Mythology need not be interpreted religiously; its true meaning is secular. Western religions have systematically misconstrued their own myths, thus indoctrinating conventional believers with literal interpretation. Prof. Segal questioned whether Campbell is correct that all myths have universal meaning or that mainstream religions have misinterpreted their myths.

It was evident from questions and comments from the floor, especially from young people, that delegates felt strongly that Campbell is a great unifying force for *all* religion, and that to approach his work solely through rational and intellectual processes is shortsighted. They spoke of a future multi-cultural, interfaith interpretation of Transcendence, that would make the whole earth a Holy Land.

It was therefore understandable that when Beverly Zabriskie, a Jungian analyst, showed slides and discussed universal myths the audience showed more enthusiasm. She spoke of myths as a mytho-poetic language that our unconscious already knows and accepts with an

archetypal resonance. To respond to images beyond our own faith does not deny a particular faith but makes an opening to the Transcendent wider and releases the individual into a larger and longer Reality.

Peter Fink (Western School of Theology, Cambridge) agreed that Campbell was not interested in the meaning of life but the *experience* of it, and Brian McDermot (Weston) spoke of being in awe of Campbell's vision of Unity. "People do yearn," he said, "for immediate, primary experience and want to believe that Reality is over and around and in us and must be lived out." He regretted that Campbell never entered into dialogue about why he couldn't accept or return to Christianity. While still believing that Christianity is the one historical event that governs all others, Dr. McDermot noted that Truth is not regional or provincial, and that perhaps the Church is outdistancing theological theory as we enter a new decade and a new world. There have always been pioneers who have entered other religions but have not left their own faith. Even though they may not believe that two experiential truths (of two faiths) will ever become conceptual they may feel that neither negates the other, and that we should accept the two experiences without judgment and with gratitude.

Gertrud Mueller Nelson, Cologne educator, called us like Campbell, to dwell more on similarities than differences and reminded us that Jung longed for a "collective container for all his religious sensibilities." "We need a form," she said, "before we can be transformed." Matthew Fox, Institute in Culture and Creation Spirituality, spoke to the issue, *Is there a Christian myth for today?* "If there is not," he said, "then Christianity should disappear. Now there is a movement from de-mythologize to re-mythologize. The quest for the historical Jesus has ended; it is the Christ we quest for now—the cosmic Christ. Myth is the language of the Infinite."

It was, however, Brother David Steindl-Rast, O.S.B., who after 12 years of Benedictine training received permission to practice Zen with Buddhist masters, who won the hearts of the conference audience. He defined myth as the shortcut that links a *peak* experience of an individual to the archetype. Peak experience is a newer name for a mystical experience. Why are certain people *so alive* like Campbell? Because they channel their energies from peak experiences into their lives. "Jesus," he said, "did this with his parables and if we live out of archetypes we reach a *wholeness*. If Joseph Campbell stimulates us to continue our spiritual search then we should pay him tribute." After Bro. David's presentation, in which his person seemed to radiate wholeness, the audience stood and applauded for a long time.

I was just one person, and a Protestant attending this Roman Catholic Conference, but I left remembering Father Madden's invocation: "Come Spirit of delight. Come Spirit of Life," as well as the words of the morning hymn, "Thy Strong Word did cleave the darkness." I believe it did.

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New Hackensack Reformed Church

Project
New Hackensack Reformed Church
Wappinger Falls, New York
Cost: $3.5 million

Completed in February 1990, the complex includes a new sanctuary, accommodating 500, music rehearsal space and administrative offices. A fellowship hall with stage and kitchen is slated for a second phase of building.

Architect
James Oleg Kruhly and Associates
Philadelphia, PA and Brussels, Belgium

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Comments
Sensitive siting of the sanctuary with respect to an existing parsonage. An innovative project with careful attention to detail. Known vocabulary done well. Departs from tradition and does that architecture successfully. Creates a village quality.

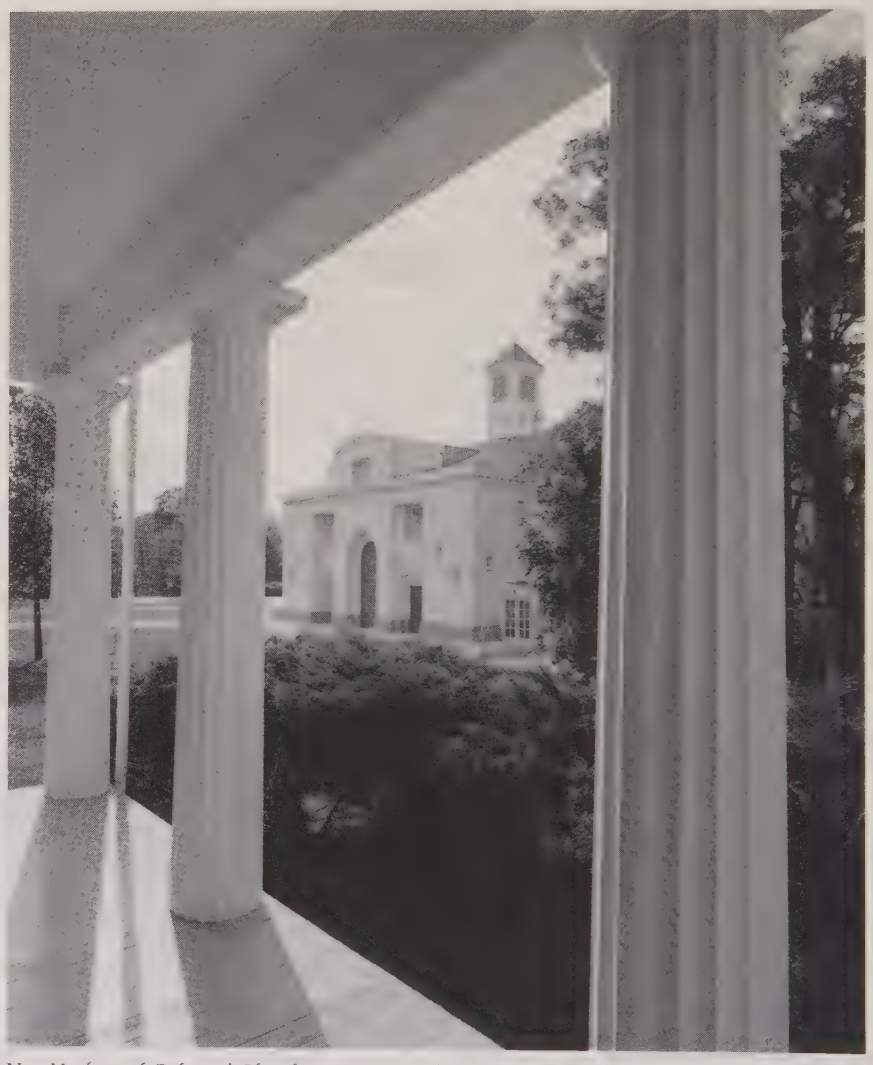


Photo © Gregory Benson

New Hackensack Reformed Church, Wappinger Falls, N.Y.

Problem
In the late 1960s this Dutch Reformed congregation was faced with the demolition of its white Greek Revival structure which stood in the flight path of the county airport. A 12-acre property was bought but building was postponed when legally they were given 25 years to vacate. Worship services continued in the existing building and other functions were moved to the new property a mile down the road. A c. 1840 brick house was made a parsonage and a one-story center for classrooms and offices was built. In 1987 they invited James Kruhly to assist in turning their vision and goals into a built reality. They wanted a design that would unify the site and its disparate buildings, that would be an alternative to the Modernism of the education center, and preserve the traditional spirit of the existing sanctuary.

Building Committee Comments
Our committee was impressed with the architect's credentials, the scope of his work, but more importantly his willingness to dream with us. He was always willing to listen, but when necessary was firm and resolute because he believes in his work. He incorporated our ideas and needs into a functional, yet innovative

and beautifully designed facility which brings together our historic roots as a Reformed Church in America.

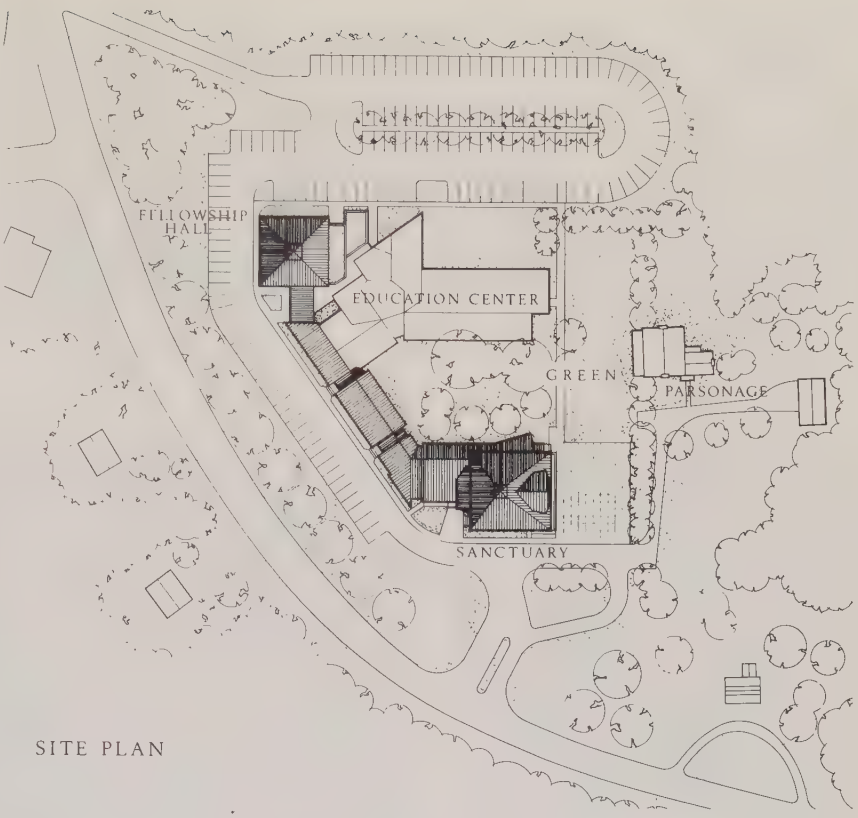
Design Statement

Architecture is different from *building*. Building is a very proud craft whose goal is accommodation; to provide space protected from the elements. Architecture is an art and like any art, it can tell a story. Each fine piece of architecture, I believe, tells a story about its time and about the intentions that made the structure become a reality.

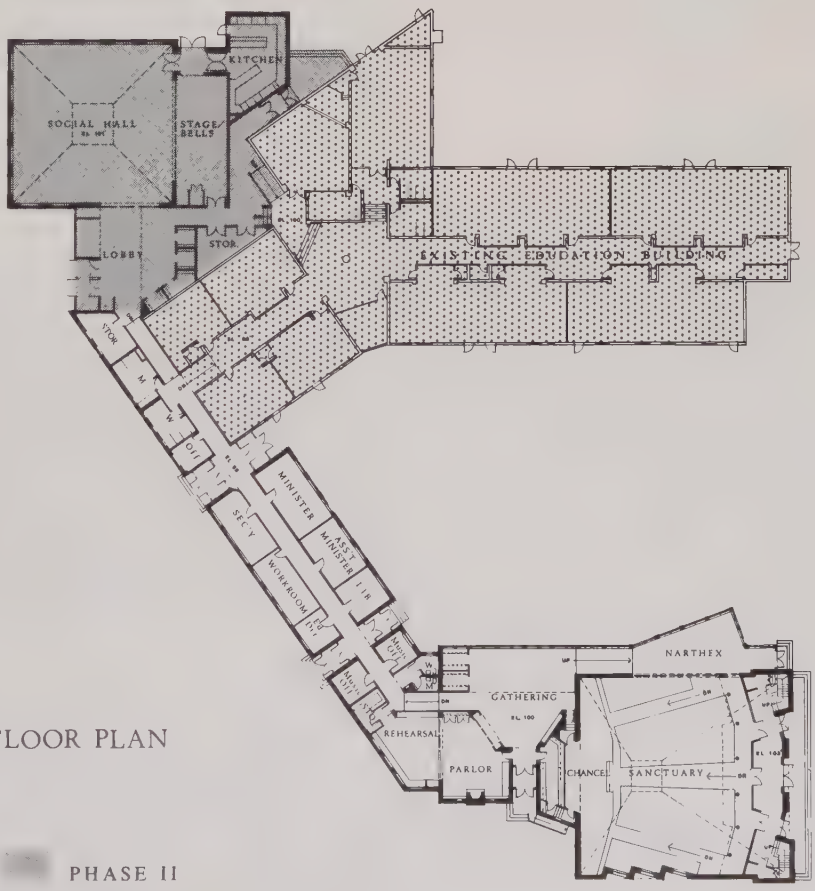
The seminal design intention for the New Hackensack Reformed Church came out of a desire to express the essence of the sanctuary as a noble place of meeting: a large common room where people come together around the Word. This coming together is open, simple and direct; the space should be tall, proud and light-filled, with a sense of calm and reflection, much like the sanctuary in the current New Hackensack Reformed Church. However, the *large room*, while dominant, is not the only part of the sanctuary. There are the *stairs* to the balcony, the *balcony* itself and the *chancel*, with its need for prominence in the room. There is also the *narthex* and its overflow space for expansion as needed.

I have chosen to make a clear expression of these five elements not only on the inside of the church, but also on the outside, while simultaneously introducing a more modern notion of church design. The notion of sitting close and surrounding the minister is a fairly modern approach which brings with it a new geometry that is expressed on the outside of the building. The inflections on the exterior that come at an angle into the large room—the dramatic window recesses towards the road, the narthex that expands into the courtyard, the balcony and the arrangement of the stairs—all come out of the angle established by the pews that surround the minister. The church facade expresses this same geometry in the slightly angled recesses in the doorways and in the angle of the projection above the roof.

Similarly, maintaining the philosophy that the outside of the building should reflect its interior organization, stair towers with small windows have been articulated, while greater height required for the balcony is expressed in the facade, from the side, and by its projection above the roof line. The location of the bell tower reinforces the expression of



SITE PLAN



FLOOR PLAN

PHASE II

Elevation from courtyard.

the large central room. It sits very close to the center of the main space and sheds light gently and beautifully.

Another design intention was to acknowledge the sanctuary as a fragment in a larger context. This issue is particularly key, because of the two very strong buildings that already claim their place on the beautiful rolling green site. The goal of the new construction is to merge these elements into a larger image. The device used is the creation of a common green space that the new sanctuary, the Educational Center, and the existing parsonage will share. This relationship between the sanctuary and the parsonage will be the strongest element in providing a sense of place and the center will be embraced by the new construction and simply fold into it as much as its own strong geometry will allow.

It is very important to remember that the basic premise of the design is that the new sanctuary will be seen in the round and not simply as a facade. Most of the time, two of the three elevations of the sanctuary will be seen together and against the context provided by the other pieces of the complex. The elevations all share a common strain but are slightly varied in response to context. The courtyard elevation expresses openness, while the elevation from the road, with its large-scale windows, describes scale. The elevation towards the green has the strongest composition and articulations of individual elements and formally recognizes its position at the head of the entire complex. This elevation expresses what we have come to expect from a building that is a church.

Lastly, a building designed and built in an honest way should express its time. Today, we do not need to borrow from any other historical period to create beautiful and meaningful buildings.

The heritage of the Reformed Church is a rich and important one. It is steeped in a tradition that must be expressed. We are doing this not by applying known historical images and decorative elements but by acknowledging the fundamental elements of the way in which one experiences the Faith in a space. To me, the richest part of the architecture of this church is its ability to express in a new and fresh way the traditional notions of a place of meeting; the primacy of the chancel, the surrounding of the Word, the importance of music and the majesty of entering a space in which to reflect upon God.

—*James Oleg Kruhly*, AIA

All photos both pages © Gregory Benson

Educational Center.

Elevation from road.

Parsonage.

'THERE IS A SWEET, SWEET SPIRIT IN THIS PLACE'

By *David Baldwin*

St. Benedict the African's three-sided cornerstone, set cantilevered from the building, proclaims three messages to the community of Englewood on Chicago's south side. Facing out to the street, the stone proclaims who we are and the year in which the parish was founded (1989). We added the name of the archbishop (Joseph Cardinal Bernardin) to connect ourselves to our sisters and brothers in faith in the larger Church. The side of the stone that faces the entrance of the church names the five church communities that were merged here and the dates they were founded (St. Bernard 1887, St. Brendan 1889, St. Carthage 1919, St. Martin 1886, Our Lady of Solace 1916). It is important for us to remember our history and to proclaim on the stone "We've Come This Far by Faith." Facing outward as you walk up to the building the stone proclaims an invitation "There's a Sweet, Sweet Spirit in This Place."

Photo by Belli & Belli

St. Benedict the African Church, Chicago.

Inside the cornerstone are cards that contain the names and hopes of each member of the African-American community. To see this church, set in a neighborhood that has long suffered from poverty and all its consequences, is to know the power of hope and its consequences, for in the midst of so many church closings in the archdiocese this community, through long and careful planning, was able to create something new that was reflective of its culture. The cornerstone therefore had to say a lot. Most importantly, it invites those on the threshold to come inside and taste the "sweet, sweet spirit in this place."

Perhaps that invitation, a title of a popular gospel song, best describes this church, for even without the presence of our spirit-filled congregation, one can feel the sweet spirit of a sacred place. Designed by the architectural firm of Belli & Belli, with the assistance of liturgical consultant Regina Kuehn and a determined, hardworking building committee of ten parishioners, the church captures the art and culture of those who worship there and is faithful to the best of liturgical principles. The intent is that everyone who comes will feel refreshed, renewed and strengthened to face what are often the struggles and burdens of the days ahead. Our hope is that everyone who comes into the building will feel "lifted up" by the experience. We begin our tour then at the entrance.

Two large bells from one of the closed churches were refurbished and placed in a simple bell tower in the center of a circular driveway. They call us to worship, ring out the Angelus and mark special occasions. There is a large outdoor canopy which not only protects worshipers from the elements as they enter but is meant to give us all a sense of a grand arrival. We should feel important and noble about who we are as we arrive for church. Also at the main entrance is the cornerstone, set at almost eye level, a reminder that this church is built on our hopes.

The long entranceway physically turns around those who enter to give a sense of leaving one world and entering a very sacred place. The turn ends at the top of perhaps the most striking feature of the

DAVID BALDWIN *is Associate Pastor of St. Benedict the African Parish.* *This article first appeared in* Environment and Art Letter *and is reprinted with permission of the Archdiocese of Chicago Liturgy Training Publications,* 1800 *North Hermitage Avenue, Chicago,* IL 60622-1101. *Copyright* © 1990. *All rights reserved.*

Interior.

Baptismal pool.

All photos by Belli & Belli

church, the baptismal pool. The circular pool is built of Wisconsin boulders and flagstone, is 24 feet in diameter, and three and one-half feet deep at the bottom of its six wide steps. It contains almost 10,000 gallons of water.

At the top of the pool water flows into a carved out boulder so those entering may sign themselves. The size and prominence of this font is a powerful reminder of the new life received in baptism. A wide, gentle ramp goes around the walls of the pool (toward the nave) allowing those on it to physically turn around again. Passing around the font, we have the chance to remember the challenge that baptism presented to us when we first had water poured on us. Many of our church members were baptized as adults and know so well all that it means. For immersion, of course, we had to plan the logistics of changing rooms, so we connected the church at this point to the school as a way to save some money and utilize space well.

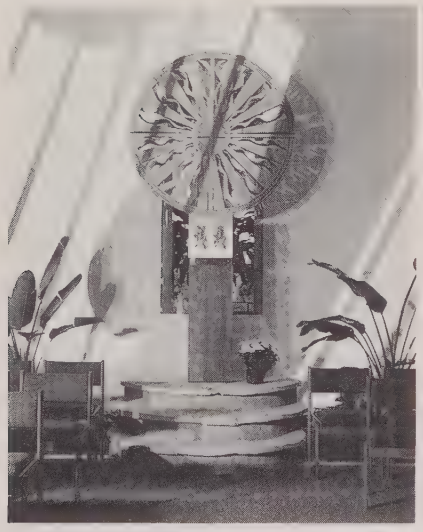
Our building committee felt strongly that ours was an African-American community, with the emphasis on "American." No one wanted to be hit over the head with African design or art, yet we did want this structure to reflect the culture of its worshipers. The shape of the nave subtly recalls an African hut, with the scalloped walls reflecting a technique often used in African art. The altar, ambo and chair, completed several years ago for one of the former parishes by artist Jerzy Kenar, are carved from walnut and also utilize an African style. We made sure the architects understood that these furnishings must fit well into the new church. Woodcarvings of the Holy Family and St. Martin de Porres that belonged to the same parish also were incorporated in the new building. Respecting the treasures of the other four closed churches, the building committee decided that one artifact from each could be used well in the new structure.

The nave is circular, placing everyone in the "sanctuary" and emphasizing that the liturgical action belongs to all who gather for worship. We wanted the assembly space to reflect and contribute to the warmth and vitality that are so much a part of our worship. The arrangement of the chairs for the assembly allows us to see one another. For Sunday liturgies 300 chairs are used, with more being added for special occasions. The movable seating allows us to change the format for special liturgies or seasons of the year.

On the perimeter of the nave, large trees and plants have been set into the ground, with skylights above that provide natural light. Because this neighborhood

does not have much natural beauty on the outside, we wanted to create beauty on the inside. This also reflects our community spirituality, which is so appreciative of God's creation. The trees and plants contribute to the vibrant atmosphere of the nave.

Lighting patterns change constantly as the sunshine pours in the skylights around the nave and over the baptismal pool. Three tall, narrow stained-glass windows, positioned to capture the morning, afternoon and evening sun, introduce color and movement. Created by Robert Harmon, the bright red and clear glass in the lower portion of the windows allows passers-by a glimpse of the beauty inside, connects us to the outside world, and says to the neighborhood, "We want you to see what we are doing here so that you may join us."



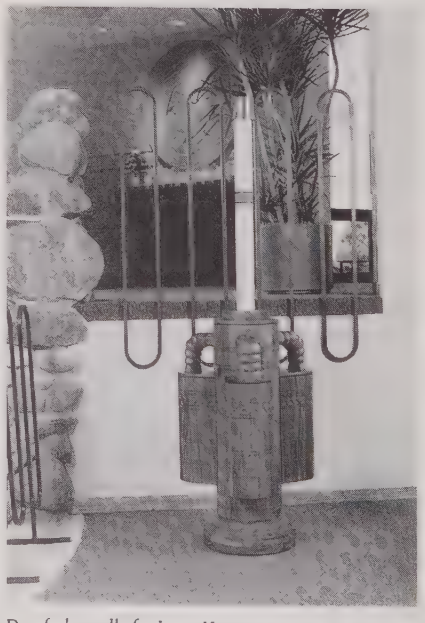
Tabernacle by Jerzey Kenar.

Because of the size of the building and our budget, the building committee decided not to add a Eucharistic reservation chapel. The tabernacle, across from the altar, is three steps up from the floor and sits on a walnut tower. This is a place of honor, yet does not become the focal point in the nave. Behind the tabernacle is another woodcarving by Jerzy Kenar. At its center is the cross, set within the sun, radiating light in every direction.

A large gathering space is part of the end of the building farthest from the main entrance. It provides an area for a wake, as well as a place for people to converse before and after Mass. Processions can form in this area, walk through a wide passageway, around the immersion pool and down the ramp into the nave. The new structure also contains the Sr. Thea Bowman Meeting Room; sacristy; large, bright washrooms; a storage room and a choir room.

Hospitality is very important, so the church was built to connect a large gymnasium where refreshments could be served from an existing kitchen. That space leads to the former place of worship, now called the Martin Luther King Room. We also constructed a beautifully landscaped, enclosed courtyard with benches, and a place for the school children to hold an outside class. When weather permits, Sunday hospitality can be held outdoors. The lobby and passageway walls are almost all glass and face the courtyard. A grant provided funds for the construction of an outdoor playground for the children.

At the church's dedication in June, this house of prayer was filled with proud and grateful people. A 50-voice gospel choir sang "There's a sweet, sweet spirit in this place," but by then everybody already knew it.



Paschal candle by Jerzy Kenar

Design Statement

Belli and Belli Co., Architects

When we received this commission we recognized the unique opportunity we had been given: that of working with one of the first groups of parishes in Chicago facing the reorganization and closing of their churches. Our goal was to get to know each of the five parish families, to understand their expectations and then to design a house of worship that would meet their needs as one united family.

At our first meeting with Father Baldwin and the Building Committee two things became evident. First, that the people valued the idea of a family of parishes (5) and second, were totally committed to making a merger work. Having come from families of ethnic backgrounds that emphasized the importance of the family, we could easily empathize. The design of the church flowed from this empathy. The circular design encircles members like the arms of a mother enfolds her children. The scale is reduced to provide a feeling of intimacy. The floor of the nave is set apart from the surrounding walls in much the same way that the parish family is a people set apart and marked by a common bond of beliefs.

As architects we were impressed with the way these people succeeded in bringing five disparate parishes together by re-affirming the values that they all held as essential. . . . and we aspired to translate their spirit into the building.

Personal Reflections of the Three Architects:

Edo: St. Benedict's is an example of what a community can accomplish when everyone pulls together. In a city where so much publicity is given to what divides us, I can truly say that this was a positive team effort: the city, the utilities, the archdiocese and the community. Now there is an even stronger unity.

Jim: What I find most gratifying is the positive impact the church has had on the surrounding neighborhood. People in the area, Catholic and non-Catholic alike, are trying to reclaim the entire neighborhood.

Allen: I think what affects most people so deeply is the contrast between the church and the surrounding area. It sits like a little jewel. Personally when I attend mass there I feel a sense of togetherness that I've never felt before.

ACOUSTICAL WALL HANGINGS

By *David McCandless*

This is a call for a cooperative venture between visual fabric artists and acousticians.

The final acoustical qualities of a religious sanctuary are the result of many decisions made by many participants. There are choices to be made regarding the basic seating capacity and the resulting volume, the basic room shaping and the resulting sound reflection patterns, the various finishes and furnishings and their locations in the room, the resulting sound decay time within that room.

Several people may be involved in these decisions including architects, clergy, building committee members, organists, choir directors, organ manufacturers and acoustical consultants. No matter who makes the decisions, whether they are for a new building or a major renovation, a new acoustical environment will occur that never existed before.

Sometimes goals are easily met, even with the conflict of long reverberation for music and shorter reverberation for speech. The basic approach is to design a room for the music and then equalize the sound system for speech. We have learned, however, that even when using this approach, it may be necessary to recommend *wall treatment* in addition to the basic architectural finishes and church furnishings already affecting the acoustics. The use of plain fabric as a breathable facing over the absorption or a fabric transformed into a work of art by a visual artist will benefit artist, acoustician and the congregation at the same time.

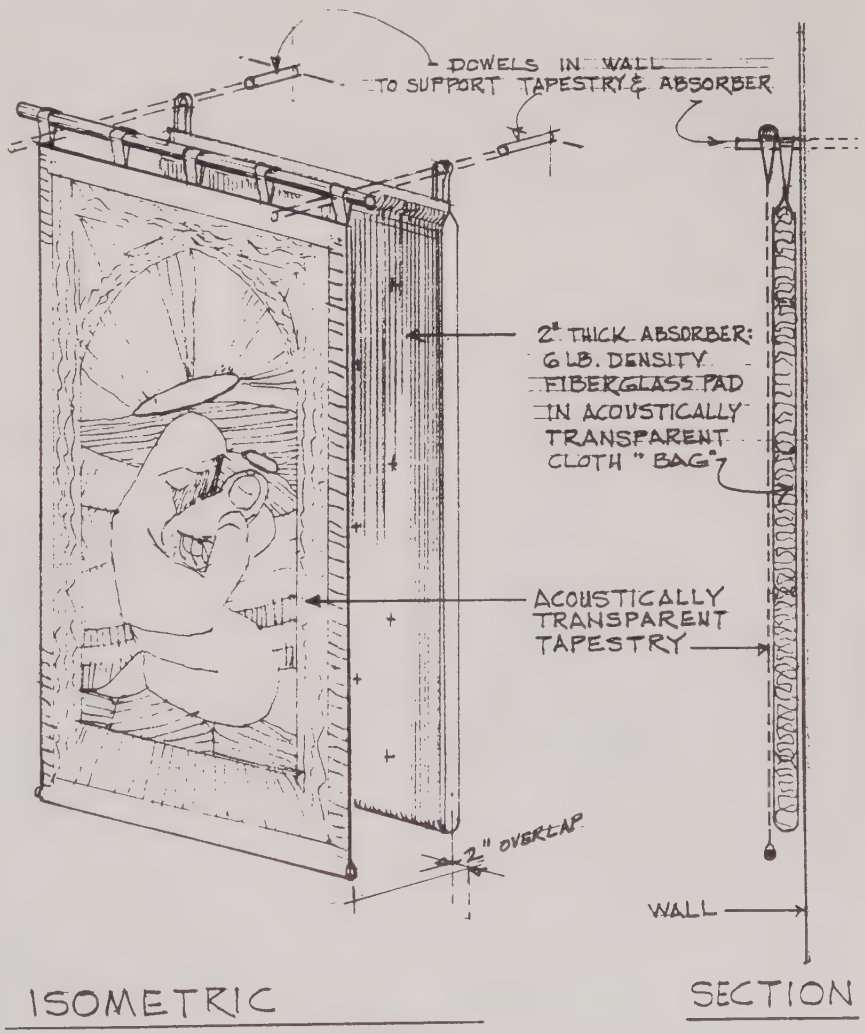
Before a decision is made to secure a visual artist for such a wall treatment, the acoustician must first work with the committee on a complete analysis of the room. The committee must understand that the acoustical problem will only be solved by a total balance of all the contributing parts. Proper acoustics depend on all finishes and furnishings, as well as volume and seating, but treatment of wall surfaces can certainly be an attractive adjunct to the problem solving.

When is a wall treatment appropriate?

1. When the reverberation time would be too long without it.
2. Where strong focusing curves and/or echoing surfaces need treatment.
3. When there is no other dissipative relief to sound going around in the horizontal plane, even in a rectangular room (as in a gym).

What material is recommended?

The typical absorptive treatment in recent years has been a glass fiber insulation material, from 1 inch to 3 inches thick and 3 to 7 pound density as re-


DOWELS IN WALL TO SUPPORT TAPESTRY & ABSORBER
2" THICK ABSORBER: 6 LB. DENSITY FIBERGLASS PAD IN ACOUSTICALLY TRANSPARENT CLOTH "BAG"
ACOUSTICALLY TRANSPARENT TAPESTRY
2" OVERLAP
WALL
ISOMETRIC
SECTION

Tapestries may be changed to suit the church's religious seasons.

DAVID McCANDLESS, AIA, *is the Director of Architectural Acoustics for Jack Evans & Associates, Inc., Austin, Texas. Before concentrating on acoustical consultation, he served ten years as a practicing architect and as a professor at the School of Architecture at the University of Texas.*

quired by the room reverberation time curve, and covered by some sort of architectural screen, such as a "lattice" of thin, vertical wood battens. This screen material has been presented in many architectural forms, some visually dominant and some subordinate. The screen must have from 30 to 50 percent open area and its components small in width and preferably varied in size.

Other types of material are also possible:

1. Drapes of a fuzzy fabric hung in full pleats
2. Specialized fabric covered panels made by acoustical companies
3. Sprayed cellulose treatments
4. Carpet hangings (thick and fuzzy)
5. Brick "screen" over fiberglass

Sometimes the basic fiberglass absorber is simply covered with a breathable fabric stretched across a simple framing system, but I am suggesting that the visual artist working with the acoustician can bring imagination to the solution. The artist should be brought in from the beginning, after the committee has decided that wall treatment is not only going to help solve acoustical problems but is also an aesthetic opportunity. The choice of fabric must be approved by both acoustician and artist. Fabric that is very tight or hard weave is not absorptive enough nor acoustically transparent enough to be useful. It must be acoustically transparent so that it can be used as facing over the fiberglass absorber, or thick, fuzzy and absorptive in its own face material. Occasionally both of these attributes can be combined, but it is essential that the artist familiarize himself or herself with these qualities in any material considered.

The simplest test for the acoustical transparency of a fabric is to blow smoke through it. If the smoke and air pass through it easily, then so will sound. There are various types of fabrics that meet this requirement, but the specific choice should be left to the person who will create the *design*. Good, lasting design has always been created by the artist who learns to have the feel for the appropriate material and the appropriate process. The style and subject matter should properly be left by the acoustician to the artist and the client. The reader, however, may be interested in information we have discovered in experimentation with this process:

1. Fabric may be cut into many pieces and assembled like facing pieces in a quilt. A less transparent but sturdy fabric or fabrics can be used in smaller areas without adverse acoustical effect. They may also be used for edge reinforcement.
2. The whole fabric can be used uncut but a design appliqued to the surface with other acoustically transparent fabrics or embroidery yarns.
3. Plastic mono-filament grille cloth available through sound system contractors may be used instead of a regular fabric. It is available in earth tone colors with some darks and whites.
4. Thick yarns (such as in Rya rugs) that have an average fuzzy thickness of 1 inch to 2 inches may be such good absorbers of sound that fiberglass is not required behind them.
5. Hangings or tapestries can be removed if desired, for purely musical events or for change of religious seasons.

It does seem to me that the more opportunities we who design and work on religious buildings have to cooperate together, the more successful those buildings will be. I have tried to present one opportunity.

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PROJECTS OF INTEREST

Project
The Unity Church of Dayton, Huber Heights, Ohio

Cost
$500,000/5,400 sq. ft.

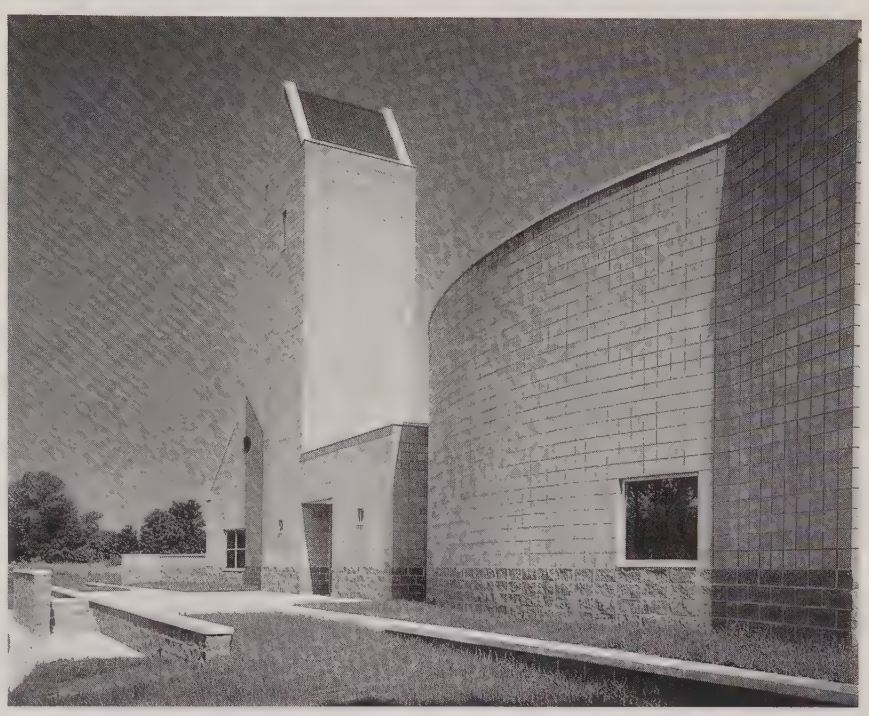
Architects
Woolpert Associates, Terry L. Welker and Michael LeBouef

Awards
Ohio AIA Honor Award—Jury Chair: James Stewart Polshek; Ohio Masonry Council Award for architectural excellence in masonry

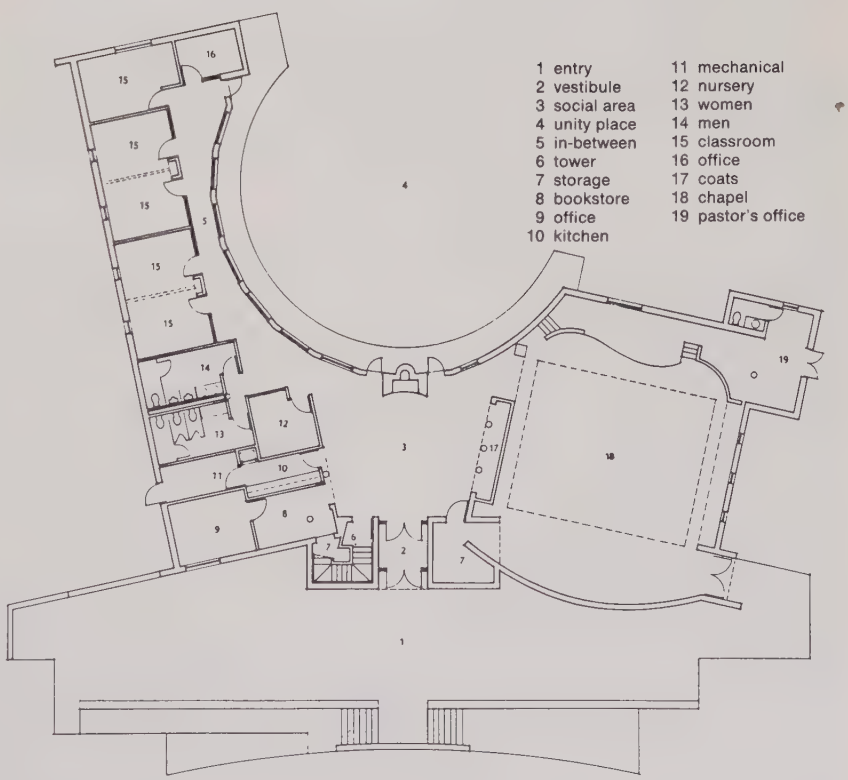
Design Statement
The congregation did not want a traditional church building or "just another box." It has a very high regard for the symbolic power of the "circle." Hence, the beginning of a circle in the plan. Other inspiration came from the "plastic" nature of masonry construction, and simple shapes of nearby farm buildings. Knowing the nature of church growth, the "principle of the second man" was employed. That is, the design must have enough formal clues, while being a "complete" building, for future generations to interpret and be able to add on to the building as the church grows or changes.

Programmatically, the church has an educational outreach which dictates the need for flexibility. Hence, the chapel often serves as a multi-purpose room. The bookstore is a primary support for all programs.

Worship services are carefully structured, intimate and informal in appearance.



Unity of Dayton Church, Huber Heights, Ohio



Floor plan.

Unity of Dayton Church (continued)

Project
Chapel Center at Lackland Air Force Base, San Antonio, Texas
350 seat chapel

The 21,575 square feet of space includes a sacristy, meditation chapel, choir library, robing room, education offices, receptionist office, five chaplains' offices, administration area, 16 classrooms, conference room, nursery, and activities room. A central courtyard creates a unique, semi-tropical environment that serves as a passive solar energy system designed to admit the low winter sunlight yet block the hot Texas sun.

Architects
V. Aubrey Hallum, Architects/ Planners
Fort Worth, Texas

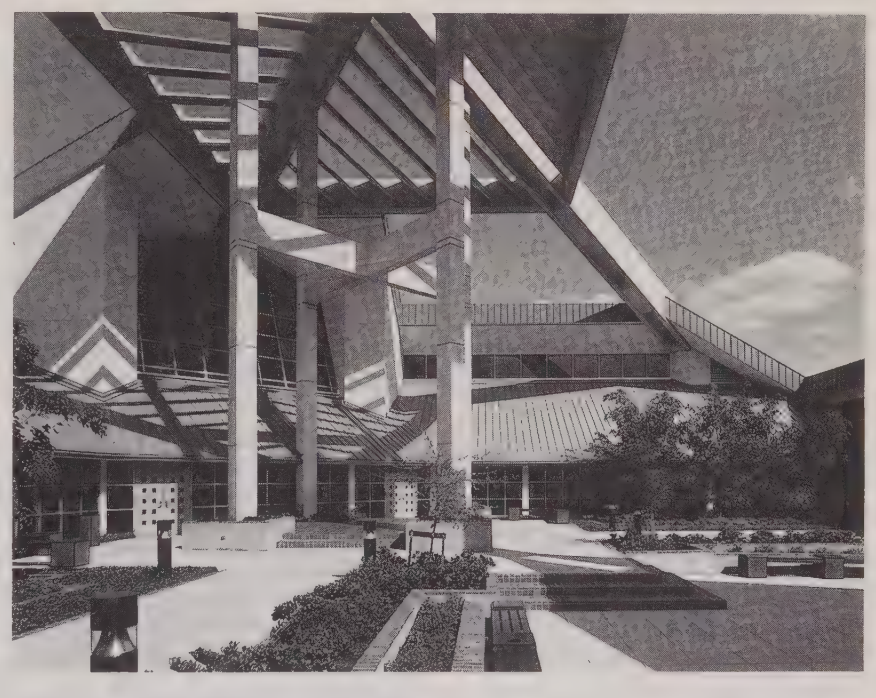
Problem
To design a chapel that will make a statement about the human search for spiritual realities and the personal need for space, but which will also be used as a community center for town meetings and special events.

Design Statement
The heart of a building is the sanctuary which insures visibility for worship leaders and congregation alike. The concrete arch at the entrance is reminiscent of the vaulted ceilings of ancient cathedrals, but here the sky is the ceiling. The energy efficiency design includes solar shading, thermal behavior, heating and cooling systems and lighting efficiency.

Awards
Dept. of Defense Design Award
U.S.A.F. Design Award
U.S. Corps of Engineers Award of Merit for Architecture
IFRAA Architectural Design Award

All photos © Craig Kuhner

Chapel Center, Lackland AFB, Texas



Project
Sculpture Studio
Maryland Institute, College of Art

Architects
RTKL Associates Inc., Baltimore, MD

Problem
To design a temporary sculpture studio as work space for three Japanese sculptors to construct a traditional, three-ton wood sculpture of a Buddha. Located on the lawn of an urban college campus, the 55-foot-high studio is 40 feet wide and 50 feet long, large enough to house raw materials, tools and the completed 33-foot-high sculpture, which will be created in sections and hoisted from a horizontal to a vertical position.

Design Statement
The design reflects a Japanese simplicity in its emphasis on natural light and the use of color and common building materials. Corrugated steel, prefabricated fiberglass building panels (which take on a rice-paper quality), and telephone poles all met the owner/program requirements for inexpensive, reusable, and easily assembled/disassembled materials.

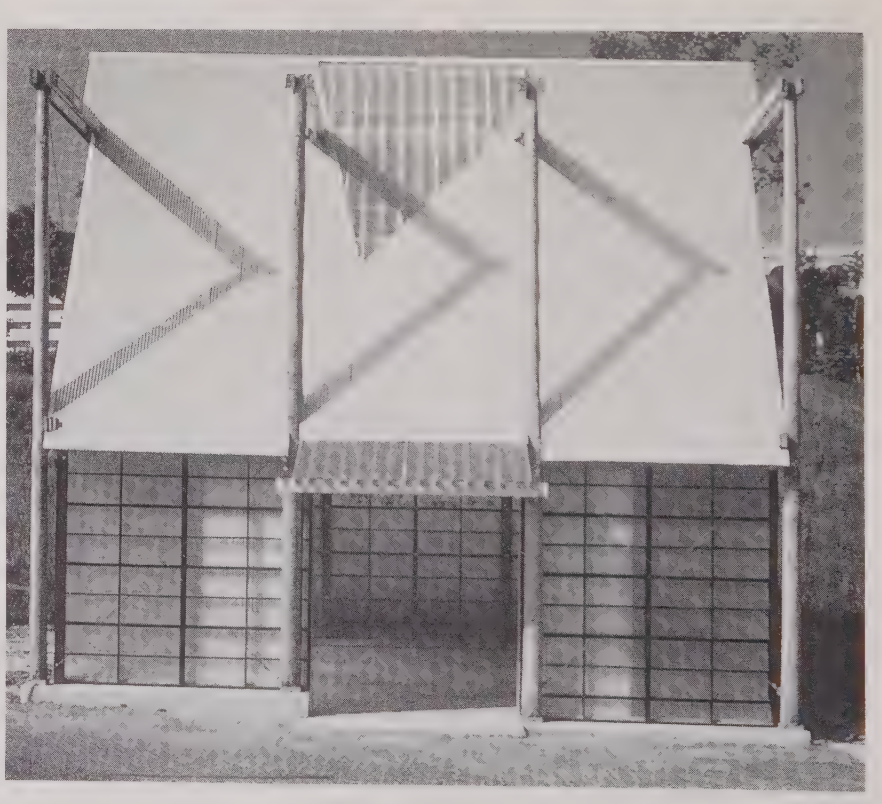
The studio interior is one vast open space. During the summer months, the studio's fiberglass panels can swing open for ventilation and allow visitors to watch the artists at work without impeding their progress.

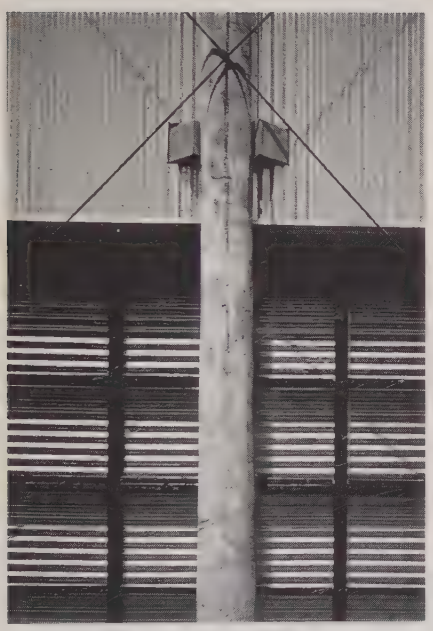
Because the studio is temporary, the designer made no attempt to be contextual. Rather, the design draws attention to itself and to the sculpture to let people know something special is happening within. After the sculpture is complete, the studio (with its walls removed) and sculpture may be moved and permanently installed at a Baltimore park.

Award
The 1991 National AIA Honor Awards Program

All photos by Maxwell MacKenzie

Sculpture Studio, Maryland Institute, College of Art





Jury Comment

The temporary nature of this sculpture studio in Baltimore gives this building the fresh quality of a sketch. Designed to provide work space for Japanese sculptors constructing a wood sculpture of a Buddha, the shed refers to Japanese traditions without being literal. The fiberglass panels suggest Japanese screens and allow soft natural light to permeate the studio. Using humble materials such as telephone poles and corrugated metal in a creative way, the architect has made what might otherwise be an unremarkable building an exciting place that celebrates the act of creation.

Technical Information

The studio is engineered to hold as much as four tons, including two electronic hoists used to lift pieces of the sculpture into place.

Mechanical Systems

All HVAC needs will be handled by passive systems such as natural breezes during summer months and direct solar heat gain.

Energy Efficiency—Solar heat gain will account for some of the heat during winter months. A wood stove burning the sculptors' scrap wood will be used when it's cold. The translucent walls and skylight will supply most of the lighting needs.

Handicapped Accessibility—Since the studio is one-level with no change in grade, the building is completely accessible.

Social Concern—The submitting firm donated its design services to the client, a private academic institution.

Cost Data

The cost of construction was $100,000.

TOUCHING THE INNER SPIRIT IN CHICAGO'S INNER CITY

Balancing Function and Inspiration

By Vernon A. Williams

Although the intersection of 38th and South Indiana Streets marks one of Chicago's poorer neighborhoods, it houses a group of people that demonstrates a remarkable sense of faith and pride in its community. It is the location of a unique, new church boasting all that modern technology and design have to offer—one that any community would be proud to call its own.

Apostolic Faith Church is a Pentecostal congregation that found itself too small to accommodate its growing population, and asked Sims-Varner-Amistad to design a new facility on an adjacent piece of land to its present building.

The parishioners call themselves the "38th Street Family" and have an amazing commitment to their church. So strong is their sense of pride and ownership that they paid off the $2.5 million, 20-year mortgage in two years.

"We burned our mortgage and celebrated the church's 75th anniversary at the same time," said Dr. Horace Smith, Apostolic Faith pastor and practicing medical doctor.

The design of the facility required the architects to address two separate issues: (1) an urban church's need for security; and (2) the desire to create an inspiring atmosphere befitting a house of worship and that would instill pride in the community.

Apostolic Faith Church, totalling 35,000 square feet, satisfies specific aesthetic and functional conditions. The congregation demanded an interior environment that would reflect its progressive, dynamic personality, and an exterior suitable for its surroundings.

The result is an imposing structure featuring a 1,500-seat, column-free sanctuary with a state-of-the-art sound system, as well as 12 classrooms, administrative offices, a complete kitchen and a dining room that seats 350.

A Focus on Cooperation

At Sims-Varner-Amistad, we believe the planning process should be a cooperative effort between the architectural team and those who use the space. We worked very closely with Dr. Smith, who conveyed the specialized needs of different groups within the church.

The floor plan changed dramatically from the time we began planning to the time construction was completed. We drew three separate plans for the facility, and there were continuous adaptations along the way—from increases in the seating capacity to the elimination of the basement.

Part of the difficulty was that the church's membership was skyrocketing. Dr. Smith told us: "In the past three years alone, our membership has almost tripled. We had 500 or 600 members when we started building, and now we have about 1,500. It's as if people said, 'If you have the space, we'll be there.'"

The Design of Apostolic Faith Church

On the exterior, we used a corrugated, split-face concrete surface to ward off graffiti. Due to site constraints, we had to build the facility close to the street. The center of a curved wall was placed very near the street, with the rest of the wall radiating back, so most of structure is farther from the street. This layout forms the shape of the sanctuary, with beams radiating out from the chancel toward the curved wall on the opposite side of the room.

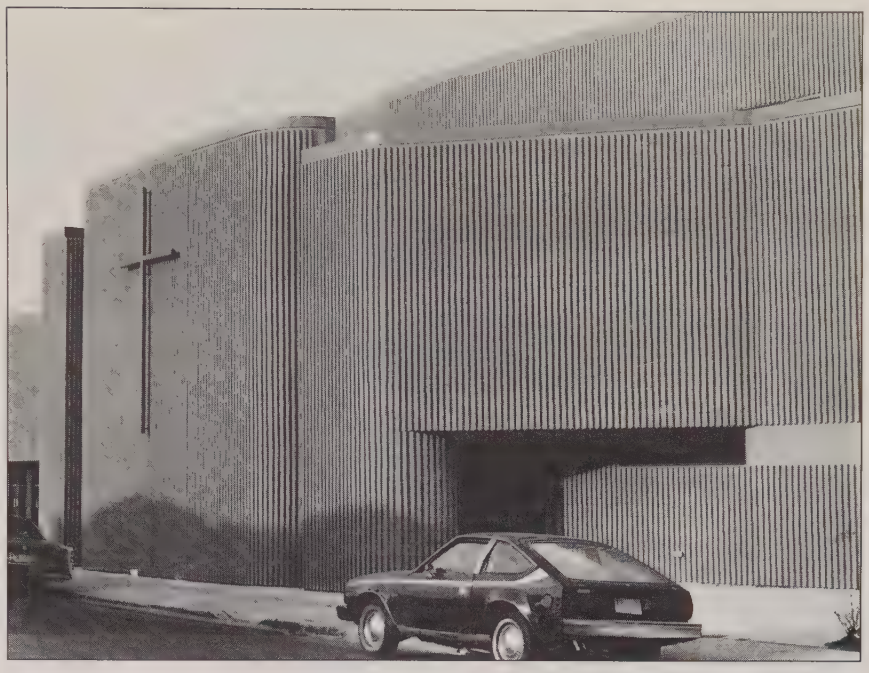
We created a "transition zone" with a lobby that serves as a congregating space before the Sunday service. One enters the lobby through double doors featuring a frosted glass cross motif, a logo that is echoed in a stained glass window and on the church's printed material.

The lobby, wrapping around the sanctuary's curved wall, acts as a buffer between the street and the sanctuary. The beauty of this curved lobby is that you see only one portion at a time. The space reveals itself as you walk down the hall. Windows, interjected along the wall, break up the long space, and, by offering a view into the sanctuary, allow the lobby to accommodate overflow parishioners when the church is crowded.

We favored a judicious use of glass in the entire church. Keeping in mind the proximity to the street, we limited the use on the street-side exterior walls for fear of vandals. To create a bright, airy atmosphere, we used a large skylight in the two-story entrance, which connects the sanctuary and lobby with the offices,

VERNON A. WILLIAMS, AIA, *is a principal architect with Sims-Varner-Amistad, one of the largest minority-owned architecture, engineering and design firms in the Midwest. It is a joint venture of Detroit-based Sims-Varner & Associates, Inc. and The Amistad Group, Inc. of Chicago.*

classrooms and kitchen/dining area. We also used a series of high, horizontal windows on the walls of the street-side administrative areas, and incorporated clerestory windows and a skylight strip in the sanctuary.



Apostolic Faith Church, Chicago, Ill.

The Sanctuary

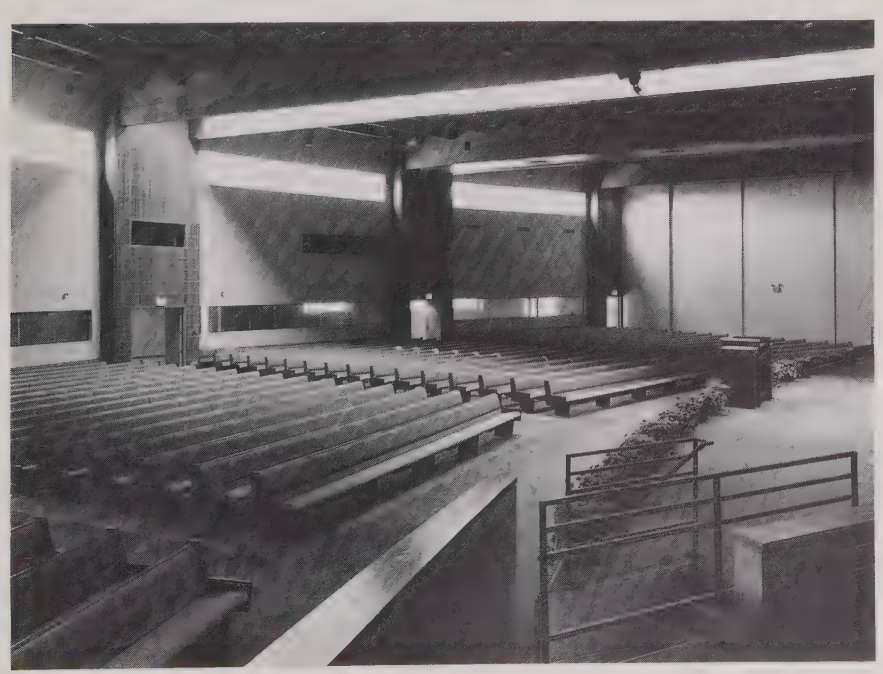
The skylight in the 30-foot ceiling runs down the length of the center aisle. Four long, clerestory windows in the curved wall opposite the altar flood the room with light. Both the skylight and clerestories create a serene setting appropriate for the sanctuary. Only the sky is visible, which makes for a tranquil, almost surreal atmosphere.

The curved wall is broken up not only by clerestories, but by five doors connecting the sanctuary and lobby area. A vertical pattern of oak strips between each doorway helps delineate the points of entry and conceals mechanical elements in the wall. Echoing the corrugated texture of the exterior walls, the wood pattern is repeated behind the choir area and in front of the stage, and covers acoustical materials, return air ducts and speakers. It adds texture and breaks up what otherwise might be a very broad-looking room.

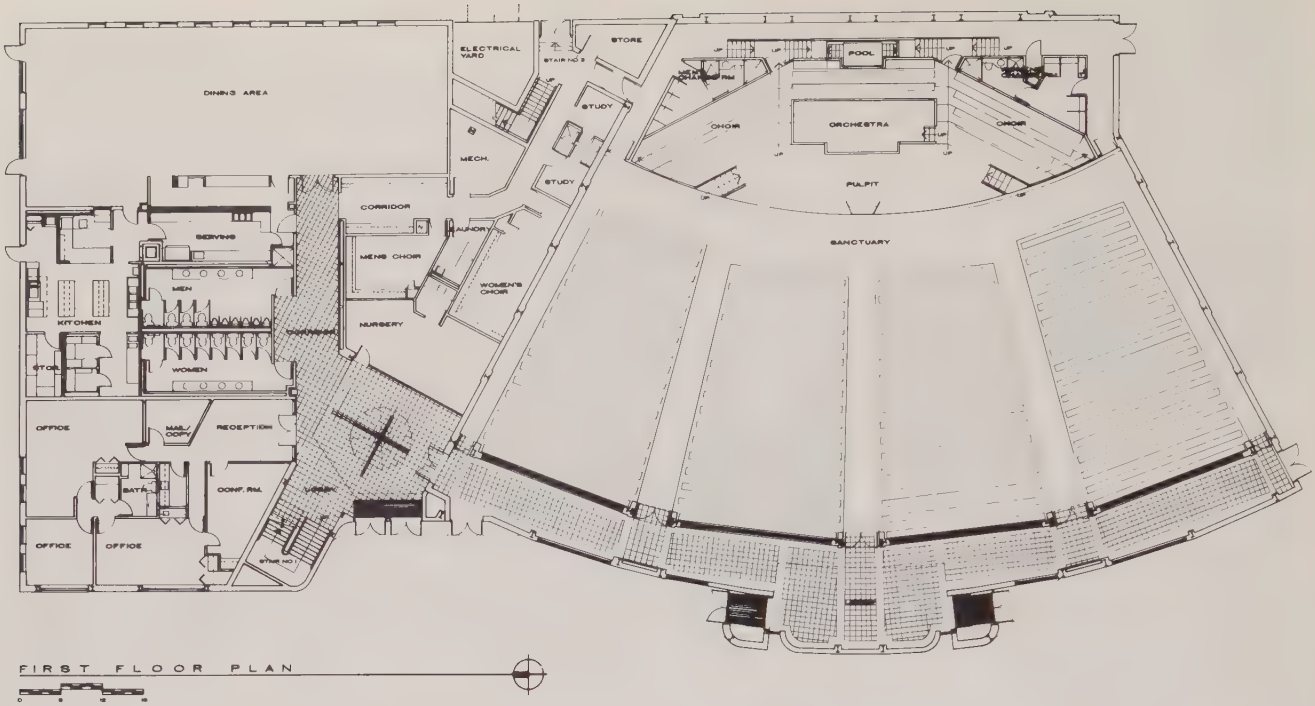
Apostolic Faith's state-of-the-art audio/visual equipment is unique for a church, but music is a strong component of this congregation. A second-floor audio room with windows into the sanctuary features sophisticated recording equipment to tape every Sunday service (tapes are then made available to members) and occasionally used by visiting choirs to record albums at Apostolic Faith. A theatrical lighting system offers a wide array of selections for stage lighting. The dramatic focal point is the round, stained glass window above the altar. Backlights or spotlights emphasize this contemporary cross motif in blue and mauve.

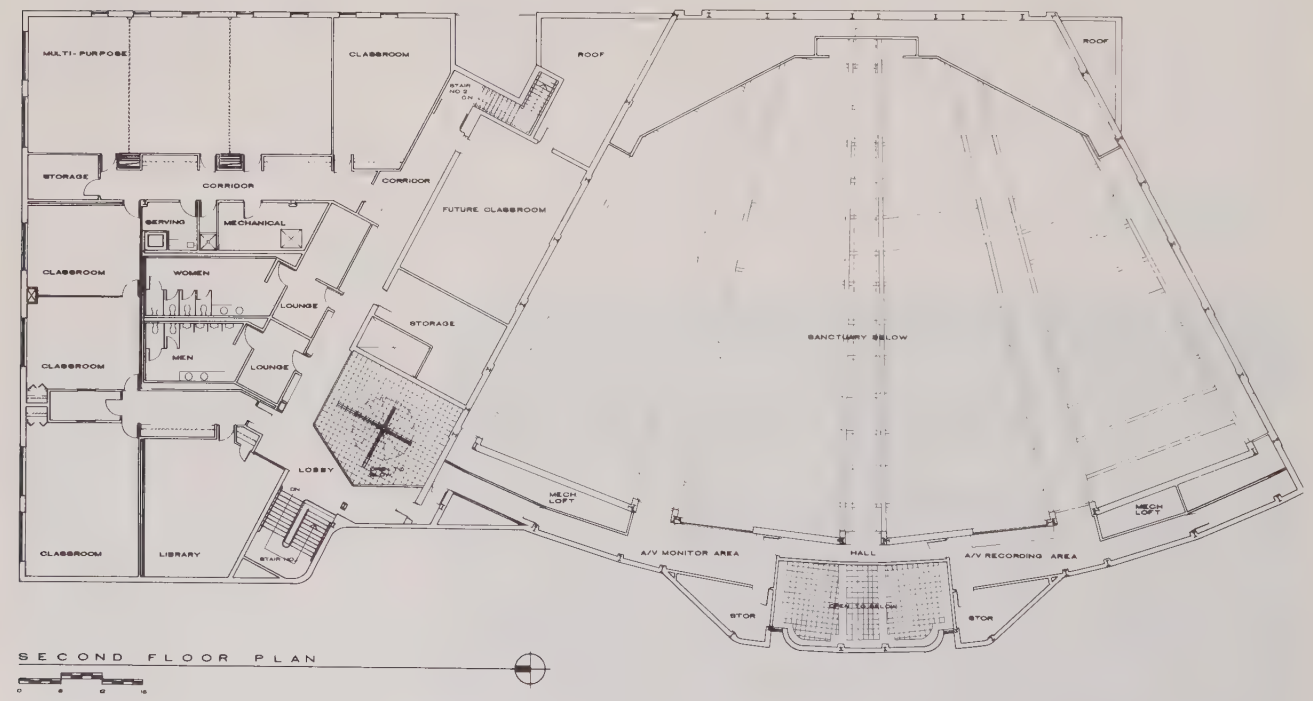
The facility also features seven separate mechanical zones so the staff can heat and cool areas of the church independently. This flexible system increases energy efficiency and offers substantial savings.

The Sunday worship service is an all-day experience at Apostolic Faith, culminating in a very popular and well-attended Sunday dinner. Therefore, the kitchen was a priority. We provided a dining room that seats 350, a separate, cafeteria-style serving area and a modern, full-service, commercial quality kitchen. A multi-purpose room located directly above the dining room can accommodate additional members, with a dumbwaiter system available if necessary. Choir rooms, changing room, studies and storage areas adjoin the kitchen, dining area, administrative offices, lobby and sanctuary to form the first floor. The audio/visual rooms and 12 classrooms (for Sunday School, meetings, prayer sessions and evening classes) complete the second floor.



In addition to fulfilling functional requirements, we wanted to create a comfortable environment that belied the large size of the facility. Materials were chosen for aesthetic appeal as well as durability and maintenance. The sanctuary's wall patterns in white oak and textured upholstery fabrics create a signature look. Natural light, redwood beams and decking add warmth to the large room, making it seem intimate. We used glazed ceramic tile and terrazzo flooring for much of the facility, with commercial grade carpeting in the sanctuary and of-





fice. The color palette throughout the facility includes shades of blue, gray and mauve.

The atmosphere is alive and the space feels almost like a home rather than an institution, yet the monolithic structure has a sense of vastness and openness befitting its purpose.

Apostolic Faith Church, the realization of a dream for its members, has set new standards for urban churches. The preservation of the building and increasing size of its congregation attest to the source of pride it represents in its neighborhood.

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- Deadline for Winter 1991-92 issue: October 15, 1991
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Books

Reviewed by Betty H. Meyer

THE POWER OF IMAGES. Studies in the History and Theory of Response. David Freedberg, Professor of Art History, Columbia University. 534 pages, 189 illustrations, 1991. University of Chicago Press, 5801 South Ellis Avenue, Chicago, IL 60637. Paperback $22.50; hard cover $39.95.

This book is a clarion call to a reconsideration of the powers of *all* visual imagery. The author is concerned about the excessive emphasis we place on high or fine art, and the tendency because of fear and repression to denigrate low or popular art. It is *ranking* that has become such a hallmark of Western art that it has created this radical disjunction and caused us to deny ourselves the basic power of all images to evoke responses that are beneficial to the whole psyche. As long as we remain so concerned about the determinants of art, we will not escape the tyranny they impose upon us.

He begins with the most dramatic forms of our responses to images—the emotional response to a charged presence or god in the image. Chapters follow in which not only the early myths but commonplace daily life, similes and metaphors are studies in relation to response. Familiar words not used for years are given fresh meaning: anointed, talismanic, consecration, amulet, ex-votos, relic, animism, idolatry. How were images made to work with power for the individual and for the Church? And in the secular world as well? Was the power also used to shame and punish? How do responses affect behavior? Are they cumulative? If so, should they be censored or curbed?

Dr. Freedberg believes that all images are endowed with forces and qualities that transcend the everyday, that we have deep fundamental impulses to respond to them, but unrecognized fears and repression inhibit our expression. This basic level of response cuts across all historical, social, and contextual boundaries; it is universal and transcultural. However "those who are educated, who look and behave in detached ways, who have become high formalist" are reluctant to admit emotion as a part of cognition. We deny the wellsprings of the power inside and outside ourselves.

In the last chapters the author ties in the historical with the present by discussing the power and response to modern artists, such as Jackson Pollock and Barnett Newman. It is important to know that he is not expressing preference for figurative art over abstract, or popular art over fine art. He is asking *why* we feel so strongly about these divisions and why we make them such divisive issues. He quotes a colleague, Nelson Goodman: "What we know through art is felt in our bones and nerves and muscles, as well as grasped by our minds."

When we are willing to balance the rational and the emotional and are receptive to the power of all images, he predicts *a profound re-ordering of experience* that will go far beyond the merely aesthetic experience.

Arnold Böcklin, "Die Toteninsel," 1880.

* * * *

COLUMBUS, INDIANA: AN AMERICAN LANDMARK. Balthazar Korab. 1989. Documan Press, Ltd., P.O. Box 387, Kalamazoo, MI 49005. 168 pages. $33.00.

Many IFRAA members have attended conferences in Columbus through the years and the images of the buildings, particularly the churches, are fixed indelibly in our minds. We admire J. Irwin Miller both as a churchman and a lover of architecture whose vision for the improvement of his home town is known to all of us. This book with its photographs taken over three decades by the dean of U.S. photographers, Balthazar Korab, would, it seems to me, be the perfect gift to give one's self or any one of a number of friends. Mr. Korab has also written an excellent text in which he pays tribute to the people of Columbus who "responded to the leadership of a family which had a great tradition in building." He writes of his love and enthusiasm for this midwestern vision and I think you will agree.

IFRAA members who attend the September 20-21 Regional Conference in Indianapolis will be given the opportunity to visit Columbus as well.

* * * *

LOOKING AT ARCHITECTURE. G.E. Kidder Smith. 100 duotone photos. 108 pages. Harry N. Abrams, 100 Fifth Ave., New York, NY 10011. $35 hard cover.

This familiar writer's comments come out of his more than 50 years of photographing, studying and writing on notable buildings of the world. They range from the Pyramids, the Parthenon and the Taj Mahal to Chartres Cathedral, the Eiffel Tower and the Empire State Building. Besides giving the reader fascinating history and personal enthusiasms, he suggests intriguing paths for further thought. This is a perfect selection for those who want to enjoy architecture with eyes that see.

Calendar of Events

1991

September 20-21 — **IFRAA Regional Conference and Board of Directors Meeting**
Indianapolis, IN

Contact: Jim R. Keown, Board of Church Extension of the Disciplines of Christ, PO Box 7030, Indianapolis, IN 46207, (317) 356-6333.

October 4-5 — **IFRAA Regional Conference**
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Contact: Ewart (Red) Wetherill, AIA, Paoletti Associates, 40 Gold St., San Francisco, CA 94133, (415) 391-7610.

1992

May — **IFRAA Seminar and Board of Directors Meeting and participation at AIA National Convention**
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October — **IFRAA Biennial National Conference and Board of Directors Meeting**
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